

No. 21 July 29-August 11 1982 60p

# KERRANG!

Deaf or glory . . .

**KISS!**



**OZZY!  
AC/DC!  
HEART!  
PRIEST!  
SOS!  
SAMSON!  
TYGERS! ORE!  
THUNDERSTICK!  
DEMON!  
CHINATOWN!  
HEAVEN!  
.38 SPECIAL!**

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**The official HM charts, specially compiled ★ for Kerrang!**  
**from a nationwide survey of 50 specialist shops**

## SINGLES

- 1 1 FOR THOSE ABOUT TO ROCK (WE SALUTE YOU) **AC/DC** Atlantic
- 2 2 FREEBIRD **Lynyrd Skynyrd** MCA
- 3 7 RENDEZVOUS **Tygers Of Pan Tang** MCA
- 4 - CAN'T LIVE WITHOUT YOU **Scorpions** Harvest
- 5 3 HEAT OF THE MOMENT **Asia** Geffen
- 6 - LOSING MY GRIP **Samson** Polydor
- 7 19 EYE OF THE TIGER **Survivor** Scotti Brothers
- 8 4 YOU KEEP ME HANGIN' ON **Rods** Arista
- 9 5 CRIMSON AND CLOVER **Joan Jett & The Blackhearts** Epic
- 10 - PARANOID **Black Sabbath** Nems 12"
- 11 - WHO'S GONNA WIN THE WAR **Hawklords** Flicknife
- 12 17 IF YOU WANT MY LOVE **Cheap Trick** CBS
- 13 11 SITTING PRETTY **Silverwing** Mayhem
- 14 6 THE NUMBER OF THE BEAST **Iron Maiden** EMI
- 15 8 SHE DON'T FOOL ME **Status Quo** Vertigo
- 16 14 ENOUGH IS ENOUGH **April Wine** Capitol
- 17 12 BIG GUNS **Rory Gallagher** Chrysalis
- 18 - KEEP THE FIRE BURNING **Reo Speedwagon** Epic



- 19 - MONY MONY **Gaskin** Rondelet
- 20 9 FANTASY **Aldo Nova** CBS
- 21 10 I BELIEVE IN YOU **Y & T** A&M
- 22 18 CALL ME (FOUR CUTS E.P.) **Diamond Head** MCA
- 23 25 ALRIGHT NOW **Free** Island E.P.
- 24 26 MAIDEN JAPAN **Iron Maiden** EMI
- 25 23 MAYDAY **Santers** Ready Import
- 26 13 NO MORE LONELY NIGHTS **Saracen** Decca
- 27 27 SPEND THE NIGHT **Cheetah** CBS
- 28 15 IN EUROPE **Meatloaf** CBS 12" Import
- 29 22 STILL THEY RIDE **Journey** CBS import
- 30 20 AMERICA **Bernie Torme** Kamaflage

## IMPORT ALBUMS

- 1 EYE OF THE TIGER **Survivor** Scotti Brothers
- 2 TOO FAST FOR LOVE **Motley Crue** Leathur
- 3 REVENGE **Mayday** A&M
- 4 BATTLEHYMNS **Manowar** Liberty
- 5 BOLD AS BRASS **Bodine** Rhinocerus
- 6 THRILL OF THE KILL **The Hunt** Passport
- 7 STRANGER **Stranger** Epic
- 8 MEGAFORCE 707 Boardwalk
- 9 CAN'T WAIT **Piper** A&M
- 10 ONE FALSE MOVE **Harlequin** CBS

## ALBUMS

- 1 1 PICTURES AT ELEVEN **Robert Plant** Swansong
- 2 - SCREAMING FOR VENGEANCE **Judas Priest** CBS



- 3 18 NUGENT **Ted Nugent** Atlantic
- 4 - WILD DOGS **Rods** Arista
- 5 2 KILLERS **Kiss** Polygram
- 6 20 GOOD TROUBLE **Reo Speedwagon** CBS
- 7 4 ALDO NOVA **Aldo Nova** CBS
- 8 5 TURN OUT THE LIGHTS **Bernie Torme** CBS
- 9 6 THE NUMBER OF THE BEAST **Iron Maiden** EMI
- 10 3 WIPE OUT **Raven** Neat
- 11 12 VINYL CONFESSIONS **Kansas** Kirshner
- 12 - THE UNEXPECTED GUEST **Demon** Carrere
- 13 8 ASIA **Asia** Geffen
- 14 7 METAL ON METAL **Anvil** Attic
- 15 22 EYE OF THE TIGER **Survivor** Scotti Brothers Import
- 16 9 THE EAGLE HAS LANDED **Saxon** Carrere
- 17 13 TOO FAST FOR LOVE **Motley Crue** Leathur Import
- 18 17 NICE 'N' DIRTY **Rage** Carrere
- 19 19 FOR THOSE ABOUT TO ROCK **AC/DC** Atlantic
- 20 - BEFORE I FORGET **Jon Lord** EMI
- 21 10 SPECIAL FORCES **.38 Special** A&M
- 22 11 RESTLESS BREED **Riot** WEA
- 23 14 PRIVATE AUDIENCE **Heart** Portrait
- 24 27 REVENGE **Mayday** A&M Import
- 25 15 BLACKOUT **Scorpions** Harvest
- 26 16 SCREAMING BLUE MURDER **Girlschool** Bronze
- 27 26 POWERPLAY **April Wine** Capitol
- 28 - BATTLE HYMNS **Manowar** Liberty Import
- 29 - PREDATOR **Bitches** Sin Heavy Metal
- 30 25 BREAKING THE CHAINS **Don Dokken** Carrere
- 31 34 EARTHSHAKER **Y & T** A&M
- 32 29 BAT OUT OF HELL **Meatloaf** Epic
- 33 23 EXTRATERRESTRIAL LIVE **Blue Oyster Cult** CBS
- 34 38 DEADRINGER **Meatloaf** Epic
- 35 33 BOLD AS BRASS **Bodine** Rhinocerus Import
- 36 24 THRILL OF THE KILL **The Hunt** Passport Import
- 37 - STRANGER **Stranger** Epic Import
- 38 40 ONE ON ONE **Cheap Trick** CBS
- 39 28 I LOVE ROCK 'N' ROLL **Joan Jett & The Blackhearts** Epic
- 40 21 ... RIDES AGAIN **Doc Holliday** CBS

★ Charts compiled by MRIB

# KERRANG!

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# DEMON

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30th **RETTFORD**, Porterhouse.  
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**AUGUST**

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4th **LONDON**, Zig Zag Club.



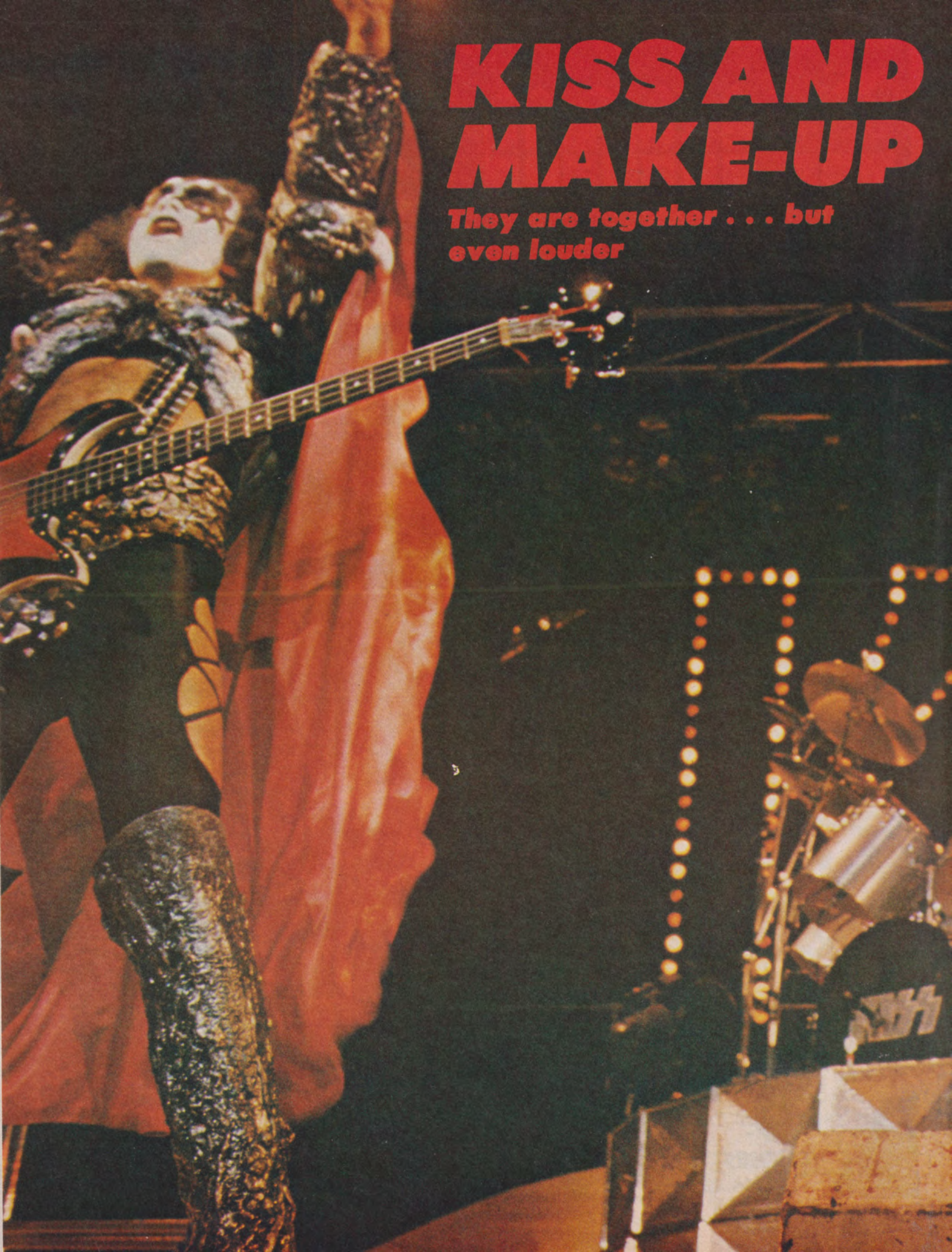
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# **KISS AND MAKE-UP**

**They are together . . . but  
even louder**





**I**N SPRING 1974 radio stations across America called on their listeners to start kissing. The response was dramatic. Couples not known for their ardour joined lips with a vengeance while, despite opposition from local authorities — a station in Minnesota was busted for corrupting minors — two teenagers broke the world record with a kiss lasting 96 hours. Their prize: eight days in Acapulco, a trip to Los Angeles and the chance to see a bizarrely-made-up band from New York...

In their search for publicity Kiss have left few stones unturned. Films, comics, cartoons, TV specials, the band have appeared in them all and, while the kissing marathon wasn't their idea (a group of DJs in Florida got things underway), they were quick to see its potential. Network news picked up on the event and

pushed the Kiss name to the fore but the press, convinced that glitter was dead (or should be, at least), showed no appetite for the band or their promo antics.

Withdrawing a safe bargepole's distance and shaking heads sadly, critics pelted the four with as much rotting verblage as they could muster, oblivious to the fact that at a grassroots level a cosmetic crusade was already underway. A generation weaned on the excesses of Alice Cooper didn't care a jot that in the eyes of the press Kiss were nothing more than derivative, decibel-hungry hypesters. To them this was the business, music of the gods, and they got behind their new champions with single-minded force.

In 1974 Kiss were a third-on-the-bill outfit warming up for the likes of Manfred Mann and

Savoy Brown; by 1975 they'd reached headline status and by the late 'seventies were arguably America's most popular rock'n'roll band, drawing about a million pounds a year from merchandising and numbering fevered four- and five-year-olds, the peanuts 'n' popcorn brigade, in their ranks of supporters.

The release of '(Music From) The Elder', their 16th album, in October 1980, however, signalled a change. Previously the band had kept things pretty simple, at times downright dumb, but now they seemed to want more recognition, to be taken seriously as a creative musical force. The grosser outer layers of the

**CONTINUED OVER PAGE**





# 'If we think that mating elephants onstage is what to do, then we'll do it'

## FROM PAGE 5

image were peeled away, the media/merchandising overkill toned down and the band came up with that most dreaded thing: *the concept album*.

This one, however, worked very well indeed, avoiding all the usual pitfalls and finally winning over recalcitrant reviewers, though the Kiss Army rank and file were generally less enthusiastic. It failed to match the commercial success of its predecessors and soon after its release word came that the band had said goodbye to both Ace Frehley, apparently on the nether end of a Schenker-style slide into the land of pink elephants, and manager Bill Aucoin, with them since 1973, and undeniably instrumental in their success.

Rumours whipped through *Kerrang!*'s spacious penthouse office faster than Pete Makowski on copy day. Who was in, who was out, it became impossible to tell, and the recently-released 'Kiss Killers', yet another compilation album (for the European market only this time) filled out by four excellent new tracks, further clouded the issue. What was going on? Certainly the split with Aucoin was true, there was no doubt about that, but the new management insisted that, as far as the band themselves were concerned, Ace was still in and all was well. "They're at the Record Plant in Los Angeles recording a new album" we were told and after some hasty negotiation a meeting was arranged.

**M**Y LAST brush with Kiss in any shape, size or form had been an interview with Simmons and Stanley at Aucoin's swanky New York office just prior to the release of '(MF)TE', and while the Kiss co-founders proved friendly enough, introductions were formal, contracts had to be signed and the whole encounter was heavy with a business air. This time, however, things couldn't have been more different. Rather than being wafted into the band's presence by a faceless emissary it's Paul Stanley, clad in T-shirt, shorts and trainers, who extends his hand in the Record Plant foyer. Photo sessions around the time of 'The Elder' showed his Danskin under definite strain in the midriff zone, but now he's looking considerably more trim.

"Yeah, I'm getting into shape for our tour," he explains, leading the way through the studio proper and into a jumbled backroom where Gene Simmons, Eric Carr and two others I can't put a name to (neither of them Ace) are peering intently at a small cardboard model.

"Come and look at this," beckons Simmons, making slight adjustments to what, on closer inspection, turns out to be a scale mock-up of the new stageshow. I'd had a sneak glimpse of 'The Elder' stage (later scrapped) in model form and that was founded on simple, symmetrical lines. This one... well I don't want to spoil the surprise (for surprise it will be) so let's just say that it's different, a more completely developed concept than anything the band have worked with before, the 'Destroyer' stage set included, and though metal will feature prominently in its construction it should prove a good deal more flexible than previous set-ups.

Gene, the staunchest defender of the Kiss cause, proceeds with an enthused rundown of what will happen where, when and to whom, to which my response is an unwittingly frail: "It looks good." The Demon, always after an extreme reaction, negative or positive, draws

back aghast. "It looks good," he repeats. "That's like saying diamonds are nice. I think this set is gonna kick everybody in the balls. This is the *ultimate* rock set!"

The two unidentified onlookers are introduced as the men responsible for putting it together and, after more pondering and fiddling on the part of the band, they're given the OK to start work. That settled the pair depart and we gather round for the interview. The ice already broken, the opener is inevitable: where's Ace?

"Well, he's not around as much these days," says Paul. "He's got a wife and a kid and for a while now they've been his priority. He was here but now he's back home in Connecticut."

"We've been together for about 10 years," adds Gene, "and there's a certain amount of flexibility you have to have because of the people that you care about. So the fact that Ace has to deal with certain domestic things that are important to his lifestyle is something you understand and live with. He's married, we're not."

**T**HE BAND are adamant, however, that the ties of family life haven't prevented him playing on both 'Killers' and the forthcoming studio album 'Creatures Of The Night', and that when they resume touring duties in September he'll be with them. Apparently, he issued a statement to the press, in America at least, making these very points, though that doesn't necessarily disprove the rumour (Kiss rumour 387 subsection b) that he left and later rejoined.

"Yes, he did," says Gene, candidly. "He does that every year. He goes: 'Look, guys, I'm really pissed off. I'm going home; call me in three weeks...'"

Paul: "There really have been times in the dressing rooms where one of us in the course of putting on the make-up will say: 'Hey, I'm getting very tired, I don't know if I can keep going'. But it's 10 years later and there's still a Kiss."

It was also rumoured at one point that you were auditioning other guitarists. True?

"Yes, we'd be lying if we said that wasn't so," admits Gene. "When Peter (Criss) was having his ups and downs physically we went and had other drummers line up just to make sure we could fulfil our obligations and it's the same thing this time because we've committed ourselves to 100 dates which is the first part of the tour... Everyone's got personal problems. I like to, I don't know, bang my head against a wall, and sometimes some of us like to do other things, but we don't want to feel that because of one person we may not be able to complete the tour."

"Ace will be with us," says Eric, slipping quietly into the conversation, "but we may also have another guitarist at the side of the stage to supplement the sound. He wouldn't be a member of the band and wear make-up, just a sideman."

Now, personally, I've never noticed any gaps in the Kiss live output (an American guitarist once likened their performance to "putting your head next to a sawmill"). He was wrong: they're louder! but more than that the addition of even a sideman is bound to raise question marks, as large and luminous as the band's logo, over Ace's ability to cut it onstage.

"It's just a possibility," assures Gene, noting my concern. "We want to do everything that's going to make Kiss better and more ex-

citing not stopping at anything. If we think that mating elephants onstage is what we have to do, then we'll do it."

The 'is he?, isn't he?' controversy surrounding Ace would seem to have begun when the band appeared without him on a live telecast to the San Remo Festival, Italy, from NY's Studio 54.

"Literally up until half an hour before we went on we were sitting there waiting for him," recalls Paul. "There was a limo outside his house but we knew he was very, very ill."

What was wrong?

"He had some kind of stomach disorder. Anyway, it finally became clear that he wasn't gonna make it and if the broadcast hadn't been live more than likely we would have cancelled it, but with all the cameras there we said: 'Screw it, let's go for it.'"

"Y'know, the stuff about Ace isn't the first time we've read or heard rumours about ourselves," reflects Gene. "But we're not reclusive rock stars who live on tops of mountains — people really should ask us!"

**A**T THE moment, however, the band are totally immersed in their 'Creatures Of The Night' LP, set for an early September release, and aren't overly concerned with what's being said beyond the studio walls.

"This is, like, our bunker," says Paul. "We've been in the studio pretty much 12-14 hours for the last 3-4 months, bustin' our humps making rock'n'roll. We started with the four cuts on 'Killers', which was the beginning of our recording session, and went from that into 'Creatures'."

The US version of 'COTN' will probably contain three tracks from 'Killers' — 'Nowhere To Run', 'Partners In Crime' and 'I'm A Legend Tonight' — though what form the European version will take has yet to be determined. It seems likely, however, that two of the tracks will be different leaving an almost totally new album. Altogether the band are laying down 14 numbers and it will be up to the record company in each territory to decide what to include to avoid repetition, though that still leaves the question why 'Killers' was released at all. Wouldn't it have been better to save all the new songs for 'Creatures'?

"Well, our label wanted something to hold everybody over until the next studio album," explains Paul. "I don't think at this point we're huge fans of compilation records 'cos we've had enough of 'em. But what makes it worthwhile for us are the four new songs which are pretty indicative of what Kiss is about right now."

But couldn't they have been put on an EP?

"Yes," responds Gene. "And we talked about an EP, a single and all that. But we finally decided on the 'Killers' format because in a lot of countries some of the catalogue isn't out or isn't permanent and also because there's a completely new audience out there who may not be familiar with the history."

'(Music From) The Elder' may not have been a huge commercial success but in many ways 'Creatures' is less a radical change than a development. The production's different, it's true, a shift away from the elaborate, layered sound favoured by Bob Ezrin and a return to the 'live', spontaneous approach that made 'Rock'n'Roll Over' such a gem, but the band continue to collaborate on the writing front (a tradition revived with 'The Elder') and the music retains a degree of sophistication. 'Smart Metal' is now the ultimate aim, though Metal is clearly the operative word...



While the Record Plant proved adequate for recording the new 'Killers' cuts, the band felt that for 'Creatures' they needed a more powerful drum sound and, after scouring L.A., eventually set up the kit in a large rehearsal hall adjacent to a studio. Here, in conjunction with co-producer Michael James Jackson, a man whose credentials lie a long way from the heavy rock field, they cut all the drum parts for 'COTN' and re-recorded those on 'Nowhere To Run' and 'Partners In Crime', so the versions that appear on the US 'Creatures' should have considerably more kick.

"Oh, the drums are in a different league now," says Eric.

Paul: "Yeah, the material on 'Creatures' is about the strongest we've ever done."

Gene: "This album is meant to tell everyone no more fooling around, no more artistic self-panderings, and that's in no way apologising for anything we've done because we're really proud of 'The Elder'. But this is right between the eyes..."

Like 'Rock 'N' Roll Over'?

"I would imagine harder. This is... Metal'n'roll. In certain respects the heaviest album we've done."

**F**OLLOWING our conversation the band play me two new songs from 'Creatures', the title track/opener and another called 'Still In Love With You'. Both Paul Stanley compositions and both making use of 48 tracks (two 24-track recordings synched together), they successfully rattle the mammoth Record Plant speakers while still retaining a classy edge, the latter, a song of no mean power launched on a gentle acoustic intro, reminiscent of Stanley's solo album win-

ner 'Tonight You Belong To Me'. Metal'n'roll indeed.

Good news for fans of early Kiss is that this rediscovered aggression also looks set to surface in the band's live show. Although nothing has yet been decided, the new set will probably feature harder material, both new and old ('Deuce' has been rehearsed) and last longer than any they've played before. And what of the songs on '(MF)TE', will they feature?

"I don't know," says Gene. "The truth is we're gonna sit down and make up a list of numbers and that list will change further when we start to play."

Paul: "I was talking to a fan about a week ago who wanted to know when we were going out on tour and surprisingly he said: 'Are you gonna play 'The Oath' or anything like that?' We'll see..."

"And we remain flexible," adds Gene. "When we were doing 'The Elder' we said we wanted to build a new stage and do an 'Elder' piece in the show but as we talked about it and put it together we found it wasn't to our liking so we didn't do it."

For the moment at least the entire 'Elder' project, including the proposed book and film, has been shelved, though one rumour (yes, another one) claimed that the band would give it an airing at Donington this year.

"We were not asked to play that festival," says Gene, deliberately, "but under the proper conditions we'd love to do it. As for 'The Elder'... we never even got to the point where we started to rehearse it."

But what if it had been an out-and-out success, would you have stuck with it then?

"Well... we were talking about an 'Elder II' but I think we would have gone hard anyway. I

wanted to call it 'War Of The Gods', it would have been the conflict."

If greasepaint-in-the-blood fanatics weren't overly pleased with '(MF)TE', the band's accompanying change of image thrilled them even less. The clipped hair, the sensible heels, it seemed that Kiss had finally succumbed to critical flak and were attempting to bring themselves at least partly into line with the fickle whims of fashion.

"Yeah, people had this idea that we were going to turn into designer Kiss," says Paul. "But the look was only for the album and when we hit the road we'll look like we've always done."

Gene: "In fact, if anything it's going to be more hardcore Kiss. We've got new costumes, sleek, black and in some ways massive, and you'll see the return of platform boots and the return of hair. By the time we get back onstage we're gonna have hair on our teeth!"

A trifle optimistic perhaps but even if the band manage no more than five o'clock shadow on the gums, it won't stop them launching their tour in the Venezuelan capital of Caracas. Though only their second visit to South America (a three-day promo trip to Mexico was the first), they're reliably informed that selling out a 135,000-seater for 3-5 nights is a very real possibility, but this time around they've decided to play just(!) 4-5 nights in a 10,000-seater as a way of honing the show for a string of dates in the deep South/deep West of the USA, 14 of which should feature Iron Maiden as support.

**N**O BRITISH dates are yet on schedule but the band's attitude to coming here is clear.

**Continues pg 40**



**Interview by  
Dante Bonutto**





THE RELEASE of 'The Wall' is the culmination of Roger Waters' project of album, concert and movie for the public exorcism of his private demons. The movie is stunning in both its scope and content operating through dual themes of impenetrable walls and violence.

Bob Geldof as the 'hero' Pink, portrays the immobile void of the rock star, burned hollow through his excessive insecurity, rejecting everything save his own fantasies and memories. Unable to communicate with even those closest to him he constructs walls about himself: walls of silence, of thirteen channel TV's, walls of children gone berserk, of skinhead stormtroopers in the destruction of black ghettos. And finally his own wall of insanity which he cannot breach but simply implodes, leaving only the children to collect the scattered pieces.

Director Alan Parker, whose previous outings have included 'Midnight Express' and 'Fame', has been accused of glossing his pictures with soft-focus. 'The Wall',

though, is a mass of harsh gore, the riots and clashes between youth and police frighteningly realistic, but it's his attention to Pink that leaves the deepest impression. The apparent stillness of the character, the sudden explosive furore of 'One Of My Turns' as Pink hangs from his bedroom window, shards of broken glass severing his wrists; his floating in a pool of blood and the deterioration of his body into a maggot infested shell.

Gerald Scarfe's animations, too, are all disturbing and brilliantly executed.

The music, supplemented by new material from Waters, apart from some incidental dialogue, forms the entire soundtrack, complementing the visuals, adding and receiving a developed sense of depth and intensity.

'The Wall' is a moving and terrible vision of horror and apocalypse, by its creation Waters has not destroyed his phantoms but rather unleashed them upon the world.

DAVE DICKSON

# MAYHEM!



## WHERE ARE THEY NOW?

ALAS. A wasted youth no more, can you guess who this enquiring face belongs to, and what bands he has graced his presence with? Postcards to: Where Are They Now? Kerrang! 40 Long Acre, London WC2. The fortunate winner will receive a record token.

Glenn Hughes was the bearded one in issue No 18, pictured when he was with Trapeze. The winner was: Shirley Hewitt, 2F Breeze Ave, Norton Canes, Cannock, Staffs. To bring things more up to date we also have a winner to No. 19 the answer being Glen Tipton of Judas Priest and the first correct answer was from F. McDonagh, 51 Antrim Road, Belfast BT15 2BJ, N.I.

Following a drink-besotted trip around the States and Japan, where **Brian Robertson** was subjected to much abuse, especially being forced to walk naked around hotel rooms, the mad Scottish axeman (who is obviously a masochist!) has been confirmed as **Motorhead's** permanent replacement for **Eddie Clarke**.

**Budgie** are at Ridge Farm Studios, the second home of **Ozzy Osbourne** and **Y&T**, to record their next album set for a Sept/Oct release.

Good to see **Survivor** getting some recognition via their 'Eye Of The Tiger' song, the theme for 'Rocky III'. For those of you who don't know, the band's **Jim Peterik** (the one with the hair if you see a pic) is a prolific HM songwriter and has penned tunes such as 'Heavy Metal' with **Sammy Hagar** and a couple of the numbers on the latest **Outlaws** album, 'Los Hombres Malo'.

Barely two weeks after the release of their indescribably wonderful single 'Just For Kicks' on the Cool King label, the well oiled machine **Dumpy's Rusty Nuts** have had to change parts. The story goes that the single, although well liked by local DJ's, was not picking up airplay! Why? you might ask, not because people were offended by **Dumpy's** excellent raspberries which impersonate the revving of a motor-bike on the disc, but rather because they believed the band's moniker was too naughty!! Too



## Dumpy: lost his nuts

naughty? It's just some people's imaginations. Undeterred **Dumpy** has altered the name to **Dumpy's Rusty Bolts** to prove that his thoughts have always been pure.

*fine instrument it is too! Does this mean a Kiss appearance on 'Soul Train'? Has Gene finally removed the make-up? Or is Kerrang! having you on?! Us? ... Never!!*

## KISS MY AXE

**WE'VE HEARD** of the Hall And Oates-style direction being ditched by the world's greatest Rock band, but is this the face of the new Kiss? Going under the assumed name of 'Rick James', it would seem that Kiss have moved into the area of disco/funk. How do we know? Well take a look at the bass guitar on the sleeve of the latest 'Rick James' album. It is indeed the one and only 'Axe' bass, designed by God Of Thunder Gene Simmons himself — and a





# TOUR NEWS

**GARY MOORE** gets some live dates under his belt when he plays Chippenham Goldiggers August 24 and London Marquee 25 and 26.

**TWISTED SISTER**, glam rockers par excellence, play London's Marquee August 2 and 3.

**SOLDIER**, who hope to release an album, 'Infantrycide' on Heavy Metal Records in October or November, have arranged a mass of dates for the next few months. They will play Hearn Miner's Welfare Club July 29, Oxford Penny Farthing August 5, Leicester Windmill 12, Guildford Wooden Bridge 14, Birmingham Golden Eagle 19, Leeds Peel Hotel 20, Chesterfield Brimington Tavern 21, Thatcham Silks Night Club 23, Corby Strathclyde Hotel 25, Brighton Northern Hotel September 15, Worthing Balmoral 16 and 17, Brighton Alhambra 18, Brighton Kensington 19, Blackpool J.R.'s Club 25, Bracknell Bridgehouse October 2 and finally Dutch dates from November 1 to 7.

**STATIC** play Southall White Hart (supporting Marillion) July 29 and Kingston Grey Horse August 9.

**L. A. HOOKER** play Peckham The Bouncing Ball Club, July 29.

**GRAND PRIX**, play the following dates in August: Glasgow Night Moves August 1, Edinburgh Nite Club 2, Ayr Pavilion 3, Aberdeen Venue 4, Winchester Theatre Royal 6, Bristol Granary 7, Birkenhead St James' Club 8, Blackburn Bay Horse New Inn 10 and Blackpool J.R.'s 11.

**THE FIRST** Edinburgh Jam Heavy Rock Festival takes place at Edinburgh's Nite Club on August 2. The bill is topped by Grand Prix and Pallas. Snakebite and Chainsaw are also on the bill. There will be a Scottish Open Headbanging Championship and a Miss Edinburgh Jam wet T-shirt competition. All will be ably supported by the 666 Sound System HM Disco. Tickets are £2.25 in advance from the Playhouse box office or £2.75 on the door. Running time is from 7pm to 2am.

**DUMPY'S RUSTY BOLTS** head out to the highway with gigs at Lee Green Old Tiger's Head July 29, Kingston Grey Horse August 16, London The Marquee 18, Lee Green Old Tiger's Head 19, Oxford Penny Farthing Club 21, London Dingwalls, 23 Carshalton Cottage Of Contempt September 4 and Oxford Penny Farthing Club 23.

**ENGLISH ROGUES** release an independent album, 'Rockworks' on July 23 and play the following gigs: Folkstone Norfolk Club August 6, Strood The Stable 8, Horsham Hornbrook Club 11, Gravesend Red Lion 13 and Chiddingfold Six Bells 14.

**SPIDER** play the following dates, Blackpool J.R.'s Rock Club July 30-31 and London Marquee August 4 and 11.



**I'M GETTING MARRIED IN THE MORNING.** Well not quite. Sensibly, the stag night in honour of Ozzy's recent wedding, in Hawaii no less, was launched some two days before he was due up the aisle, leaving time for Aspirins, Alka Seltzer and much half-of-the-dogging to rescue both band and road crew from the ravages of the local pineapple juice. The 'morning after' shot (above), captured by the sensitive Ross Halfin lens, shows the groom to be, roused from meditation on the sanctity of marriage, giving a traditional Hawaiian greeting while bassist Rudi Sarzo, directly overhead, does his much-requested 'man emerging from birthday cake' impression.

On a more musical note, the Osbourne camp plan to release a live album-and-a-half in November as a tribute to Randy Rhoads. A limited edition of 150,000, it'll bear the title 'Talk Of The

Devil' and include rare pics, a special programme and a personal message from Ozzy in addition to three sides of material recorded during Randy's time with the band. The remaining side will carry his photo reproduced picture disc style.

To back up its release the band, with replacement guitarist Brad Gillis, are hoping to play some British dates in November with the full stageshow (lasers, pendulous dwarf, etc), though spillover local authorities may well frown at the fire'n'brimstone effects.

"I'm going out of my way to bring this show to England," says Ozzy, "And if the GLC stop f--king around we'll do it. But if I can't do the lot I won't come. I'd rather give England a video and let them see what it's really like. . . . England made me, man, I'm English. God bless England but England ain't blessing me."

## THE RETURN OF REAL MEN

LIMP-WRISTED mayhem may be big news in the States but, if former Kiss manager Bill Aucoin has his way, the ascendancy of the preen'n'perm brigade (Loverboy, Reo Speedwagon, etc) will soon come under threat from his latest, strictly macho, signing, Manowar.

Feeling that 'mannishness' is now at a premium in both music and life in general, the band, showing typical self-effacement, have taken it upon themselves to put things right — or at least restore the balance. To undertake such a task with so little to offer in the chest-wig department might seem to some like pure folly but what the band lack in undergrowth they more than make up for in spirit. You'll find no blurring of the genders or powder-puff posing in this camp. All men together, our wamble-footed warriors produce their own brand of MOR (male orientated rock) and their debut album, 'Battle Hymns', already available in the States, is now verging on a British release.

Seeing themselves as a cut above most hard rock outfits, they describe the LP as "Sophisticated Heavy Metal for the sophisticated listener," though when it comes to a live performance they proudly claim to be the loudest band in the world.

"Oh, that's guaranteed," says guitarist Ross the Boss. "We don't turn down for anyone. When we're onstage together it's just awesome.

Manowar



Our main aim is to kill and the next album will make the first one sound like Mary Poppins."

And if you think that's OTT just lend an ear to Nicki Buzz, guitarist/vocalist with Detroit trio Vendetta, a man whose simple yet unlikely aim is to become a rock'n'roll demi-god. "I want to become a rock'n'roll demi-god," he proclaims (see, I told you), clearly putting a lot of faith in the status-shifting power of the band's current album, recorded at the Record Plant in Los Angeles with Ozzy engineer Max Norman.

As yet the Vendetta line-up, completed by Kyph Black (bass)

and Terry Fox (drums), has no plans to visit Britain but Manowar are hoping to come over soon either to play at the Reading Festival or as support on a major tour. At the moment, however, they're on the road in the States opening for Ted Nugent though they don't see the liaison lasting long. Once the Gonz sees them play they're sure he'll try to persuade them off the tour. In view of their call to arms — "We challenge all takers to meet us in the field of battle, on the stage of glory, to play louder, harder or faster" — it should prove a fascinating tussle.

DANTE BONUTTO



# DUTCH DELIGHT

Howard Johnson gets a taste of new guitar hero Adge Vandenberg



**T**HE ART of the guitar hero is well and truly prospering, as witnessed by the appearance of a Fan Library tribute to the genre, not to mention the never-ending letters page debates on the relative merits or deficiencies of Michael, Matthias and Uli, Angus and 'Fast' Eddie, Nugent and Hagar.

What a shame that the 'Guitar Heroes' mag has not come out two months later, for it would have been forced to include one Adrian Vandenberg (Adje to those with a penchant for the Dutch dialect). Thanks to the trail-blazing of the Schenker brothers and the likes of Trust's Nono, European exponents are now as readily accepted in a world where bigotry and prejudice towards US and UK guitarists was as prevalent as a 10-minute guitar solo.

Adrian Vandenberg has, without doubt, attained the standard (patent and copyright — Michael Schenker) which allows him to be attributed the ancient ritual known as 'hero worship'. This consists of swaying the head with rhythmic vigour and exercising the two forefingers by erecting them and holding them above the head in order to receive air.

Unfortunately for those who wish the hero to respond to their adulation in the appropriate manner — namely by being heavy drinkers/smokers/drug-takers (deletion being wholly inappropriate), Adrian will be rather disappointing. His only vices would appear to be of a sexual nature — obviously a legacy of one too many meetings with Blackfoot! Yet maybe this total devotion to perfection of the art rather than perfection of the excess, has led to a lightning quick contract with Atlantic.

Adrian has a wealth of experience to draw on, initially from his time as a young session musician playing on 25 albums of various styles and then as guitarist and sole composer in Teaser, a bad Dutch Bad Company rip-off.

"Teaser disbanded owing to the all-too-obvious 'musical differences'," recounts Adrian, "The vocalist wanted to play a more roots style of blues and I was attempting to go both more melodic, yet heavier. I did nothing for about a year simply trying to get new ideas for what kind of band I should form . . . or maybe not to form a band at all! When I knew I wanted to continue I started to look for a vocalist who would fit the style of the two songs I'd written ('Ready For You' and 'Out In The Streets' were the songs which will appear on the album) and that is hard to do in Holland.

"I remembered a guy who I'd seen a few years ago on three or four occasions. The band he was in were covering Led Zep and Uriah Heep numbers, and he was singing them so perfectly I thought he would definitely be the one. Having got in touch with him I found he hadn't done any singing for four years and had been repairing vacuum cleaners, TV sets and the like (cue laughter) so he was enthusiastic about trying his hand again. We had





*It beats sticking fingers in dykes*

one jam session with myself, the vocalist and a drummer and we knew immediately that this was what was needed."

**V**OCALIST Bert Herring, drummer Jos Zoomer and Adrian teamed up with bassist Dik Kemper, whom they lured away from another Dutch outfit, Turbo. Two months passed before the band laid down their first demo. Enter important figure number one in the form of one Kees Baars.

"Yeah, I sent a copy of the demo to Kees who was a rock journalist at the time, to see what his opinions were. Two days afterwards he called me up with the tape blasting out in the background and was completely OTT. He said he wanted to give up his job and start to manage the band. Of course I wanted him to be a little cool — you can't simply go throwing your job up on a whim, but we started to send tapes to British record companies to see if we could garner a response. Within days we had a number of Dutch companies chasing really heavily to get us to sign, which was amazing. They must have wheedled a tape from someone and had gone out of their skulls over it. We only wanted to sign with an American or British label because of their obvious advantages."

Why didn't you work in Britain with British musicians from the start, saving all the problems and anonymity of being stuck in a Dutch backwater town such as Enschede with nothing to do but fiddle with fingers in dykes?

"I did at one stage, but things didn't work out too well. I rehearsed with Thin Lizzy for a couple of weeks but didn't get on with the guys in the band, so I came home. Apart from that there are practical problems. I had a steady job as a designer in advertising and had I gone to England I would've had no source of income."

**A**DRIAN'S talent for art is most impressive. The wall of his luxurious Dutch flat is the proud holder of two of the man's

work. One of the paintings depicts a vicious-looking knife jabbed into the side of a wall of all things! What's more, it looks more than a touch realistic.

"I derive a lot of my influence from an American art form called Super-realism, whereby your work is almost photograph-like in detail and clarity. Yet within that frame I can also try connecting incongruities. You obviously can't put a knife in a wall in reality but anything is possible on paper." So did the interest in art begin at the same time as your interest in music?

"Yeah. I discovered art and music simultaneously. When I was two I had a cigar box with elastic bands slung 'round it which I would twang, and I was scribbling on bits of paper at the same time — or so I was told.

"I didn't actually pick up a real guitar until I was about 16. I'd only listened to classical music up until then but I was introduced to Hendrix and Cream by older guys in the neighbourhood and I just thought: 'to hell with classical music, I'm going for this'.

"The accent of my interest always see-sawed from art to music. I was at art college but I got an offer from a blues piano player to go to Germany as a guitarist for the Pointer Sisters. I accepted, of course, so art took a back seat for a time. It was always like that! For the last two years I've lived off my drawings but since Phil (Carson — head of Atlantic Records) came along I've given it up."

Phil is important individual number three in the saga of Vandenberg but we must backtrack to a Michael Schenker party in Hamburg to meet with important figure number two.

"Kees and I were at the party in Hamburg and bumped into Peter Mensch (top Rock manager). We asked him if he'd be interested in managing the band but he turned us down because he had four of the world's top bands on his books at the time. We sent him a tape anyway and got a call from him a couple of days later saying that he

thought the tape was great. He asked us to go to London to talk, which we did and he promised to try and help us, even 'though he couldn't burden himself with management'.

"That gave us a lot of confidence in ourselves because a man who knows about music thought we were really worthwhile — even if he was too busy to get back to us."

**T**HUS encouraged, a tape was dispatched with haste to Phil Carson, who was also suitably impressed. He demanded a second demo and having seen the band play a gig in Hilversum, established a deal for Britain and America. Coping with English vocals must have been a problem for Bert:

"It was a problem, because we're bombarded with both American and British films which are not overdubbed, so we get a strange combination of accents. We solved the problem, because Phil Carson sent Phil May from the Pretty Things to help Bert with pronunciation. We re-did a few vocal lines from the demo and things were generally much improved."

The Vandenberg album was recorded in April at Jimmy Page's studio in the English countryside and is indeed an exciting debut, fit to rub shoulders with the best of product. The actual production, handled by the band with Adrian at the helm, is of an exceptionally high standard, bringing Adrian's excellent guitar play to the fore in a crisp, clean sound while never neglecting the individual contributions of the other three musicians:

"Atlantic in Britain wanted to bring in a top-line producer to take control, maybe Martin Birch or Mutt Lange. Yet Atlantic America liked the sound of our demo so much they were fearful that our sound would change if an outside influence were brought in. They basically vetoed any move so we did the job ourselves."

**T**HE album is good enough to scare the spots off any other young hopefuls who have their sights on the top. Not only does each song contain essential dynamics which make a heavy rock song interesting and effective, but Adrian is a guitarist of rare quality. His sound is extremely Schenkeresque as you'll see on checking 'Back On My Feet Again' or 'Lost In The City'.

Thus fuelled with essential information on Vandenberg, I can happily report this band can surely kill in the live scenario. Witnessing these four guys in rehearsal in a tiny room in the heart of Holland is an event that impinges itself on the brain quicker than a limpet sticking to a rock.

Bert slips the scarf away from his neck (a part of his anatomy which has been giving him a fair amount of trouble of late) and casually steps up to a microphone, while Adrian releases the opening salvo of 'Back On My Feet Again'. Dik and Jos sweat it out and provide a tremendously potent rhythm section that is tighter than a Scotsman's wallet while Bert lets forth effortlessly. Even if he is not happy with his form he sounds fine.

The songs from the album spring out with a great deal more vigour live, and stick with you for a fair while afterwards. Particularly memorable is 'Wait (till The Shit Hits The Fan)' which must be the most incredible title ever dreamed up. ("It's one of my ambitions to hear an audience crying that out at the top of their voices," says Adrian. "The song is a slow rocker with a burning passion that I'm sure Tommy Vance will love getting his teeth into."

The band are yearning to play in Britain and have signed a deal with the Cowbell agency for promotion, which should mean a tour is a distinct possibility.

A juicy snippet would round off the Vandenberg saga nicely. Y&T have asked them if they might open the show for the Dutchmen when they make it to the States. Now that surely signifies a band of quality!





# CHINATOWN

Maro



# DEMON

WHEN DEMON do a photo session it isn't just a case of lining up against a wall, fists clenched and jaws set. They like to go over the top, well over, which is why a graveyard in Leek, near Stoke-on-Trent, was singled out as the ideal locale for their latest snapping session. Inspired by these atmospheric surrounds the band, clad in suitably ghoulish garb, proceeded to indulge in various devilish antics, severely disquieting an impressionable Leekite, quietly wending his way home. On spying an ominous, horned figure rising from an open grave, said local, hair greying by the second, took off for the nearest cop shop (dodgy goings-on in graveyards dept.) where he informed all and sundry that he'd just come face to face with Old Nick himself. Fortunately, the situation was sorted out without recourse to Army, SAS or Peter Cushing and the band, who've just released their second LP and completed their first 10-date tour, are looking to do something altogether more major later in the year when ideas to enhance their stagershow have been fully realised. In the meantime — hang on to your headstone!

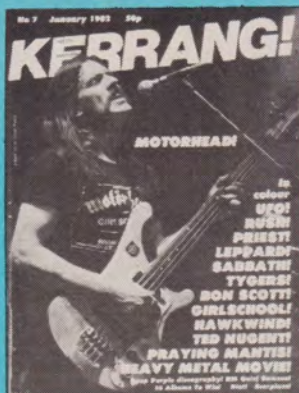




# BACK NUMBERS



**5** Saxon; Rush; Priest; Maiden; Budgie; Ozzy; Reo; Riot; Hagar; Wild Horses; Tygers; Billy Squier; Frank Marino; Stevie Nicks.



**7** Motorhead; UFO; Rush; Priest; Leppard; Sabbath; Tygers; Bon Scott; Girlschool; Hawkwind; Ted Nugent; Praying Mantis; Heavy Metal Movie.



**8** Rush; AC/DC; Lemmy; Jon Lord; Motorhead; Rose Tattoo; Biff Byford; Cozy Powell; Kelly Johnson; David Coverdale; Ritchie Blackmore; Pat Benatar.



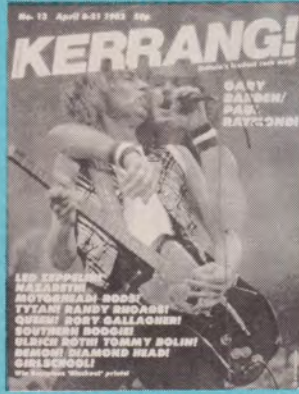
**9** The Rods; Priest; Van Halen; Scorpions; Foreigner; Girlschool; Tony Iommi; Sammy Hagar; Alice Cooper; Billy Squier; Starfighters; Thin Lizzy.



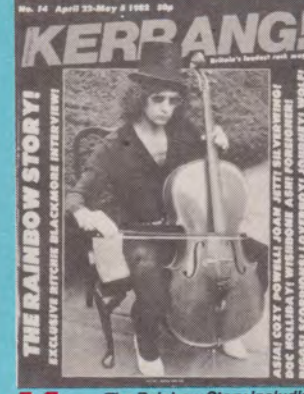
**10** Penthouse Pet; Judas Priest; 720; Girl; Krokus; ZZ Top; The Rods; Blackfoot; Queen; Cheap Trick; Randy Rhoads; Motley Crue; Iron Maiden; Meatloaf.



**12** Scorpions; Foreigner; Uriah Heep; Styx; Rose Tattoo; Iron Maiden; Grand Prix; Vardis; Anvil; Spider; Motley Crue; Tank.



**13** Led Zeppelin; Nazareth; Motorhead; Rods; Tytan; Randy Rhoads; Queen; Rory Gallagher; Southern Boogie; Ulrich Roth; Tommy Bolin; Demon; Diamond Head; Girlschool; Gary Barden; Paul Raymond.



**14** The Rainbow Story Including exclusive Ritchie Blackmore Interview; Asia; Cozy Powell; Joan Jett; Silverwing; Doc Holliday; Wishbone Ash; Foreigner; Riggs; Scorpions; Loverboy; Journey; Wolf.



**15** Foreigner; Rainbow part 2; UFO; Kiss; Goddo; Magnum; Scorpions; Blackfoot; Aerosmith; Jethro Tull; Diamond Head; John McCoy.



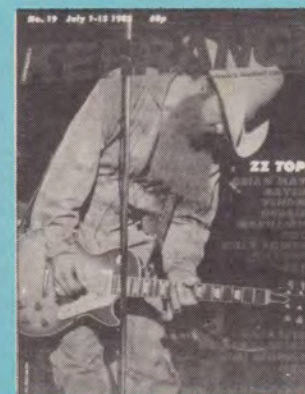
**16** Van Halen; Twisted Sister; Aldo Nova; Stones; Handsome Beasts; Status Quo; Carlos Santana; Joan Jett; Scorpions; Girlschool; Judas Priest.



**17** Aldo Nova; Deep Purple; Meatloaf; Gary Moore; Heart; Blackfoot; Montrose; Anvil; Lizzy; Queen; Slade.



**18** Robert Plant; Journey; Randy California; Rods; Free; Riot; Y&T; Stones; Motorhead; Iron Maiden; Bernie Torme; Val Halen; Cheap Trick; Rory Gallagher; Blue Oyster Cult; Queen.



**19** ZZ Top; Brian May; Raven; Venom; Budgie; Marillion; BOC; Billy Squier; Jon Lord; Y&T; Nazareth; Golden Earring; Jimi Hendrix; MSG.



**20** Judas Priest; Stones; Mick Box; Saxon; Motorhead; Spider; Don Dokken; Ted Nugent; Angel; Cheetha; Rock Feinstein; Who.

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MAG'S FIRST BATCH OF



# !! SINGLES !!

## THIS IS THE WAY!

**SURVIVOR: 'Eye Of The Tiger' (Scotti Brothers).** It's about time that America's finest songwriter reaped his just rewards — and Jim Pererik has certainly hit it big with his theme from 'Rocky III'. This song pulls more punches than Rocky himself and is guaranteed to set you back a few paces when you hear it.

Obviously Tigers/Tygers are in vogue when it comes to producing the best in Hard Rock, for Survivor and the Tygers Of Pan Tang have the two finest singles on offer here. 'Eye Of The Tiger' is the cock rock to end 'em all, as the bass work pumps through the heart of this raw number, suitably embellished by Dave Bickler's pitch perfect vocal line and some tremendously heavy guitar riffs from Frankie Sullivan and Peterik himself. Outrageous!

**TYGERS OF PAN TANG: 'Redezvous' (MCA).** Isn't it ridiculous to see how the Tygers have progressed since the agelessly awful 'Don't Touch Me There' EP on Neat? If there was ever a band I thought would die within its first year, then it was the Tygers. Yet here they remain, three years later, producing one of the best HM singles I've heard in a long time. Amazing!

The group are branching out into the world of songs rather than riffs and the use of sparkling keyboards and an excellent drum sound only enhances the effect.

Covering other people's songs has helped the Tygers beyond measure. Maybe they should do an album of covers!

## WHO NEEDS NEW IDEAS?! (WE DON'T!)

**KROKUS: 'American Woman' (Arista).** The fey futurists and darling disco dancers are up in arms — Krokus are successful! The Anti-Sexist Society are screaming for vengeance — Krokus have put a naughty pic on the sleeve of their single! The Guess Who are mad as hell — Krokus have ripped off their song and will probably make a fortune. And the fans? Well the fans will love it, because 'American Woman' is a rock song played just

the way they like it. It's raw boogie stripped until it is as naked as the woman on the sleeve, but Marc Storace's tuneful, powerful larynx and melodic gymnastics from the twin guitar players give it life and colour. Music to win wars with — even if it was being played in my local supermarket yesterday.

## MELODY AND HARMONY EQUALS ECSTASY

**SARACEN: 'No More Lonely Nights' (Nucleus).** While my enthusiasm for Saracen's LP is still at something less than a high ebb, 'No More Lonely Nights' is one good single. Commercial pomp rock which had me swearing that filching from Styx's Tommy Shaw was the name of the game. The song isn't anywhere near as instrumentally cluttered as the majority of Saracen songs which gives it room to breathe, while being short enough lengthwise to allow accessibility.

It seems an ironic twist of fate that these guys were born in Chesterfield when they so obviously yearn to inhabit Miami!

**.38 SPECIAL: 'Caught Up In You' (A&M).** The .38ers proved they were anything but special on their sadly disappointing 'Special Forces' album but the obvious single has been culled and it is without doubt a winner. AOR with a Southern tinge rather than the reverse, I don't care if it doesn't kick ass with the vehemence of



**KROKUS' MARC STORACE:** supermarket superstar.



**TYGERS' 'BIG' BRIAN DICK** receiving Kerrang!'s 'deaf composers' award for a sterling single.

Motorhead. The band can still rock and the use of harmony and melody only serves to enhance a sound which has been dogging the American radios with steadfast devotion for the last couple of months.

## WHO NEEDS NEW IDEAS?! (WE DO!)

**APRIL WINE: 'Enough Is Enough' (Capitol).** Once again, the best number from a disappointing album is lifted as a single, which might well give a false impression of the overall quality of the 'Power Play' album.

Lyrical inept as usual, 'Enough Is Enough' is indeed probably enough to earn the band a Stateside hit, mainly thanks to a calypso break which they adopted two albums ago on 'Say Hello', a superior number from the 'Harder ... Faster' album, but inspiration doesn't enter into the proceedings!

**RAGE: 'Woman' (Carrere).** The only flair that Rage would seem to possess is for producing rather tacky 'sexy' sleeves. 'Woman' is a fair hard rock song that gallops along in a commercial way but it has absolutely nothing to recommend it over probably a hundred other singles.

No frills, no style and certainly not enough of what it takes to make a fortune.

## LEAVE IT OUT, JOHN!

**HEAVEN: 'In The Beginning' (Deluxe import).** This is the first glimpse you'll obtain of Heaven and while they look mean, they might as well be packed off home again to go and play their tiresome boogie licks to a bunch of Aborigines who might find it useful to club their animal catches

to death in time to this dreary beat. And I thought AC/DC were dire now!

## METAL MASQUERADERS

**VIRGINIA WOLF: 'Walkie Talkie Boy' (Creole).** Horrendous reports of this band live made me dubious about 'Walkie Talkie Boy', but the fears I held were not totally realised. At least there is a rock band here unafraid to try something different. The song is a synth-rock number which would lie somewhere between. After The Fire and an infinitely less pompous Saga.

Execution of the style is somewhat lacking, but future possibilities? Well, maybe.

## LOOKS LIKE WE MADE IT (ALMOST)

**SAMSON: 'Losing My Grip' (Polydor).** Polydor are certainly helping Samson set their past contractual and personal problems behind them. Their first release for the new label comes in three different versions — 12in 4-track 20 minute EP, 7in picture disc and ordinary 7in, both of which contain only two numbers.

'Losing My Grip' is the featured song, and a rocking little piece it is too! Certainly not instantly memorable, but Paul Samson contributes some healthy guitar and Nicky Moore gives a stirring vocal performance.

'Pyramid To The Stars' is slightly more restrained and shows an interesting new Samson direction.

Two live tracks are featured on the 12in, 'Mr Rock And Roll' and 'Tomorrow Or Yesterday' which would seem to be a 'fans only' kind of gesture. As no Samson stalwart I'll pass, but good value for money.



# TYGERS



# SAMSON







**FOLLOWING THE** abrupt departure from Whitesnake, Bernie Marsden has assembled a motley-looking crew to help him rise to the top again. Judging by the photo, S.O.S. (left to right: Steve Cherry, ex-Straight Eight, Clive Edwards, formerly of Wild Horses, Bernie himself and Tommy Jackson from Turbo) are all perfectly happy with events . . . and so they should be! Following their co-headlining tour with Samson, the band will be recording an album in August for October release. No deal is signed yet, but a number of companies are 'very interested'. Let's hope the interest is eventually justified.



# KANSAS KONFESSIONS

Steve Gett asks Kansas where their glory has gone



**I**T'S NOW over four years since American 'pomp-rockers' Kansas made their one and only UK appearance at London's Hammersmith Odeon. Back then, the band was enjoying huge success in the States as albums like 'Point Of Know Return' and 'Leftoverture' topped the charts — the tune 'Carry On My Wayward Son' had rapidly become an all-time classic. However glory on this side of the Atlantic has so far eluded Kansas. The one-off Hammersmith date in '78 was very impressive but with no further live activity in British concert halls, the group fast began to fade into obscurity. Indeed, their last two LP's 'Monolith' and 'Audio Visions' practically passed unnoticed.

At the same time though, neither of those past two releases matched Kansas's previous triumphs in America. And while acts like Foreigner, Journey and REO Speedwagon have become mega-groups, Kansas seem to have slipped in recent years.

Drummer Phil Ehart agrees: "Oh yeah, we definitely started slipping around the time that 'Monolith' came out. But then again I don't think that was as good an album as either 'Point Of Know Return' or 'Leftoverture'. 'Audio Visions' was a little better, but not much. Mind you having put those two albums down, they both sold a million copies.

"People turn around and say: 'What's the matter with you guys? You're not what you used to be', but there are a lot of bands who would cut off their arms to do that well (curious expression!). We were still selling out live shows, but to some people that wasn't good enough. We knew we were still good, the crowds knew it but the albums just didn't attain what the previous ones had."

Why not? The absence of hit singles, perhaps?

"It would be easy to blame it on singles, but to be quite honest I just don't think the albums were as good musically. I feel that we have to take responsibility — not the record company or anyone else. The fault lies with us. A lot of people were saying that we'd had our heyday but I think we're too good a band for that to have happened. We're not a formula band. We don't sit down and say we've got to sound exactly like 'Leftoverture' just because that was a big hit. We just do what we feel like doing. Sometimes it sells three million, sometimes just one. And if we only sell a million then that's as good as we could do at the time. Mind you, I think that the new record is going to surprise a lot of people."

**T**ITLED 'Vinyl Confessions', the new Kansas album is already making steady chart impact in America. It is a very good LP and looks likely to restore the band to their former

heights. Of the extremely diverse material contained on the two sides of vinyl, by far the best cut is 'Play The Game Tonight'. This tune has become a hit single in the States and should help the band attract plenty of new fans. Kansas seem particularly happy with the platter and Ehart feels they've broken into new territories.

"The overall sound has varied a lot," attests the drummer. "There are a lot of different ideas there; we've always been diverse but we've really got diverse on this one and I think it fits."

**O**NE SENSES a certain feeling of rejuvenation within the line-up and no doubt much of this is due to the arrival of new vocalist John Elefante. He took over from the excellent Steve Walsh who quit at the end of last year. However, as Phil explains, it wasn't exactly an easy task to find a replacement.

"We had over 200 auditions on tapes and then we got down to having around 40 people come into the studio with us. John's tape came in fairly early and we knew we liked it and also recognised his songwriting capabilities. So what we did was set his tape up on top and everybody that came in had to beat it. The thing is that even though we liked him we weren't sure he was the right guy 100 per cent and we heard some great singers.

"But we're real glad we went

with John because he fits in so well. He used to work out of club bands back out on Long Beach, California — he's the one outsider in the band who's not from Kansas! But as I said, he's been great for us. After 10 years things were getting a little stagnant and then all of a sudden John walks in and it just took off."

Why did Steve leave?

"It was really musical. Steve just wanted to go full-time with the music that he was writing and it ended up as being a friendly split. You can't blame a guy for wanting to do that."

**T**HERE WERE rumours that Walsh had left because of the strong religious feelings that were beginning to come apparent within Kansas. Was this true?

"No," answers Phil, "he was unhappy with where it was going musically. The fact that some of the guys in the group are Christians has nothing to do with it."

On the whole, Phil Ehart is extremely satisfied with the way things are going for Kansas. With 'Vinyl Confessions' they look destined to enjoy further success in America but one can't help feel that it will require live dates for the record to take off in Britain. Phil agrees: "We're ready to come back to England — all we need is to get the go-ahead from the promoters that the time is right."



## JUST LIKE THAT!

**STEVE MILLER BAND  
'Abracadabra'  
(Mercury 6302 204)**

THIS IS a strange one — almost more like a Gary Mallaber album than one by Steve Miller. In case you're wondering Gary's the drummer on the record, but he also plays keyboards here and there and curiously was involved in writing eight out of 10 songs on the record. This is not destined to be put down, but I really wonder why Steve, who is nothing less than a great song-writer, should have allowed other members of his band to write four-fifths of his latest album — surely the lukewarm response to his last LP 'Circle Of Love' (which included the side long and criminally underrated 'Macho City') doesn't rate this kind of response?

Away from conjecture, however good or bad this may be compared to previous Miller records, it is still better than most other stuff coming out of America at the moment. However, I can't help comparing this particular instalment in the Miller story with some earlier less-inspired moments which came in the early 'seventies shortly before he hit the big time with 'The Joker'.

Mind you, the two tracks written by Steve are both excellent — everybody must be aware of 'Abracadabra' which is tense in a curiously relaxed way, and contains one of the most awful rhymes ever to reach number two in the chart, while 'Give It Up' is fine with a superb acapella opening, where four or five Steves sing together, demonstrating the man's undoubted mastery of the studio.

Of the eight tracks, two seem to date from an earlier period, as they were written by Steve's previous side men, bass player Lonnie Turner and guitarist Greg Douglass (along with Gary Mallaber, of course). One of them, 'Something Special', seems rather mistitled but 'Goodbye Love', a hoe-down-type piece with harmonica straight out of *The Rockford Files* is pretty neat. Otherwise, 'Things I Told You' is Beatle-ish, 'While I'm Waiting' harks back to the chart days of The Searchers, and 'Keeps Me Wondering Why', which opens the album, is one of several tracks with a Beachboys influence vocally. 'Never Say No' seems just ordinary, while the follow-up single should be either 'Young Girl's Heart' which has a chorus that's odd enough to

score or even better, 'Cool Magic', which has a classic hook with some nice guitar underneath.

Sometimes, a Steve Miller album takes a while before it grabs you, and this could easily be true of 'Abracadabra'. Like most of his stuff on record, there are only snatches of guitar (on stage it's a very different story), but you will find almost everything that he has done, including this album, a very satisfying acquisition. This is the thirteenth original Miller LP — certainly not the best but definitely not the worst.

JOHN TOBLER

**Q107 HOMEGROWN VOL. 4  
'Toronto's Best Rock'  
(Basement records BASE X6008 — Canada)**

Q107 is presumably a Toronto radio station which has sponsored albums on which the city's most promising rock acts can obtain an elusive vinyl appearance. Most interesting for us Brits as it gives us a chance to witness one city's answer to the NWOBHM.

The most striking aspect of this release is the obvious importance attached to airplay by even the smallest Canadian bands. Most every number revolves around a strong melody, an impressive vocal and keyboard frills galore. Guitar thrash is all but outlawed and for the vast part of the album this is for the better — an exception being The Times' 'She's So Right', a fast guitar rocker, immensely danceable and reminiscent of a Heavy Metal Dickies.

The opening cut is 'Level Crossing' by the grotesquely titled Oliver Heavyside which isn't on the heavy side at all — rather a Segeresque acoustic strum or maybe an ultra bland-out Outlaws. It is actually a lovely tune but the remainder of the first side is where rock rolls out. Firstly in the shape of The Daniel Band, another outrageously monickered outfit, who again deliver the goods. Vocalist/bassist Dan McCabe sounds for all the world like Starz's God-like vocalist Michael Lee Smith. Cocky, aggressive and arrogant — McCabe makes 'Never Again' a great, great song.

Lennox are next up, revealing the tastefully restrained 'She's Got It', a keyboard opus very much in the mould of another Canadian outfit, Leyden Zar, which shows our own

bands the way with its class and maturity.

Justus' 'Foolish Pride' keeps the quality high in a refrain that soars well into hyperspace. 'Never knowin' where we're goin' " claims vocalist Vince Stoltenhoff, but all these bands know exactly where they're heading.

The likes of Deck Chairs and Sample & Hold have vaguely new wave-ish pretensions which don't work quite so well, yet Toronto's homegrown is classy stuff. Could we grow our own to this degree?

HOWARD JOHNSON

**JOHN WAITE  
'Ignition'  
Chrysalis CHR 1376)**

THIS ONE'S already been released, so the chances are those familiar with the name will have bought it by now. But for the *uninitiated*, John Waite was the frontman, voice and driving force behind that much underrated group ... The Babys. The band split, sending members in various directions to join other bands. John is the first to emerge as a solo artist. Whether this is just a one-off or the beginning of a new career remains to be seen, but either way the signs are promising.

The album quickly affirms the key role he played in his old band by reproducing a similar sound and feel to that of The Babys. His crisp

voice gives each of the 10 songs plenty of punch, as in the snappy opener 'White Heat'. It's driven along in fine style by the excellent drumming of Frankie La Rocka (now *there's* an alias if ever I saw one!) with a catchy riff over-ridden by wailing sax.

'Change' stands out too, thanks to a smart guitar break courtesy of Tim Pierce. His work throughout is very impressive and reminded me a lot of Pat Benatar's axeman/hubby Neil Geraldo. This is probably no coincidence as, lo and behold ... it's Mr Geraldo sitting in the producer's chair! To his credit the album has a well balanced mix which allows the strong melodies to shine through — as on 'Mr Wonderful' or 'Make It Happen', both of which aren't a million miles away from vintage Cheap Trick.

Whilst there's a definite shortage of power-chord material, only one song gets close to wimpola, and that's a very good ballad entitled 'Still In Love With You'. Elsewhere there are songs packed with muscle to go with the tunes, making this album a very fine example of what could well be described as "pop-metal". All-in-all 'Ignition' marks an impressive solo debut for John Waite, who perhaps now can go on to turn The Babys' commercial *potential* into his own commercial *success*. Keep an eye on the American album charts for proof of this prediction!

NEIL JEFFRIES

STEVE MILLER: ya wanna see me without the glasses!





# Is anybody there?

**DEMON**  
'The Unexpected Guest'  
(Carrere CAL 139)

DEMON DWELL on fear of the unknown, and like all the best horror-film-makers, know how to create an atmosphere filled with doom and mystery. On their first album 'Night Of The Demon' many of the tracks were basic rockers, as they were still in the throes of creating the band's theme. Now they have been given full rein to their imagination. Dave Hill (vocals), and Mal Spooner (guitar), are the writers, and with producer Peter Hinton, have successfully blended an uncompromising idea, with technical proficiency.

In the old days most rock bands who delved into the occult had more enthusiasm than expertise. Demon sing about reincarnation, magic and predestination, and seem to be subtly moving away from their more perilous path of demon raising. Very wise, in my opinion. They also play with flair and healthy enthusiasm, chanting the vocals on 'Deliver Us From Evil' with commendable zeal. Listen to the exciting lead guitar work by Les Cook on the driving 'Don't Break The Circle'. The piece begins with low mutterings, ghostly piano, heavy breathing and lead footsteps. Those of a nervous disposition are advised to skip these moments. There is always the lusty, comforting voice of Dave Hill to instill confidence. His soul-drenched style, obviously honed on the Northern club circuit, brings a welcome touch of reality to their pursuit of unearthly powers.

All the songs are well constructed, and the rhythm section rolls efficiently along without offering any surprises. The band are really sparked into life by Cook's guitar. Curiously enough, the need to switch from the spook to good old American rock'n'roll, typified by 'Sign Of The Madman' and the rock festival stomping of 'Victim Of Fortune', means they could just as well be singing about trucking on the road, motel women and the need to keep on keepin' on.

Demon say the songs have to be witnessed 'live' to appreciate their full impact. And they have an elaborate gothic horror show up their sleeves, ready to shock the civilised world. The band insist their songs are just 'observations' and they are not trying to convert anybody to black magic. I think they should stick to rocking, just as hard as they do on 'Have We Been Here Before?' But who is 'The Unexpected Guest'? and 'Why Didn't They Ask Evans?' Presumably because Evans is a stupid twit. You can only really solve the mystery by buying the album. The 'guest', whose brooding presence permeates every track, should be treated with caution.

CHRIS WELCH



ER... excuse me, have you seen my pet hedgehog?

**PETE TOWNSHEND**  
'All The Best Cowboys Have Chinese Eyes'  
(Atco K50889)

I CAN'T say I've ever been Pete Townshend's greatest fan, but that won't stop me adding my voice to the clamour of congratulations which has greeted his latest solo album. Cryptically entitled 'All The Best Cowboys Have Chinese Eyes' it has its flaws, but they can hardly detract from the sheer strength of its purpose.

Naturally enough, being a Pete Townshend album, it's all highly personal stuff. As the man himself has explained in innumerable interviews these songs are the emotional aftermath of both a broken marriage and long periods of serious drug and drink abuse. So by no stretch of the imagination could it be an easy listening album. Neither is it at all easy to understand. The lyrics may well be reproduced on the inner sleeve but Townshend frequently writes in a private code which is hard to break.

But there's no mistaking the mood of his delivery. His voice is not of the strongest but he uses it

well and from the spoken intro of the funky first track 'Stop Hurting People' to the screaming anguish of the closer 'Slit Skirts' the power of the pain on Townshend's lips makes Meatloaf sound like he's chewing bubblegum. The production matches the mood (as you'd expect from the Wessex Studio partnership of Chris Thomas and Bill Price). Where it suits, on tracks like the apocalyptic 'Stardom In Acton' or the coldly desolate, almost futurist, 'Communication', the guitars, synthesisers and, yessir, *real* drums echo and reverberate like they were played in a cathedral.

And yet none of these tracks are what might be termed Metal Music. The bulk of them are heavily arranged rock while 'Uniforms' nods to Townshend's mod roots, 'Face Dances Part 2' is Who-like pop, and 'Exquisitely Bored' and 'North Country Girl' are obviously influenced by Californian soft rock and, believe it or not, folk music. That may come as a surprise to some. But as any Who fan will tell you there's far more to Pete Townshend than a crash chord and a smashed guitar.

CHAS DE WHALLEY

IMPORTS...

# CHOP PHOOEY

**AXE: 'Offering' (Atco SD38 148 — US)**

Following two exceedingly impressive pomp rock albums on MCA, Axe were savagely given the chop but Al Nalli, manager and producer of Blackfoot, has performed a salvage job and the band has returned intact (although bassist Wayne Haner is a new addition to the ranks) and ready to fight again. Unfortunately, Axe's time spent contractless seems to have forced them into rethinking their style as they have dropped subtlety and complexity for brash chording and little imagination. Rock 'n' Roll Party In The Streets won't tax the intellect too heavily on the lyrical front but does contain the delightful keyboard strains which enhanced the band's earlier work. Yet 'Steal Another Fantasy', Jennifer, and others can only make one reflect on the passing of former glories.

**PETER CRISS: 'Let Me Rock You' (Casablanca 6302 194 — Holland)**

Following Criss's ultra-bland first solo album (or second if you count the one he recorded whilst still in Kiss) it seems he has regained his appetite for rock 'n' roll, with an album which has mighty broad-based appeal and will hopefully establish him as a solo artist in the States even without the face paint. Criss only co-writes two of the album's 10 songs, wisely extracting a host of undiscovered goodies by the likes of Russ Ballard, Gene Simmons and John Lennon, such as 'Some Kinda Hurricane' and 'Feel Like Heaven'. It's in this area of songs that 'Let Me Rock You' wins out. Neither an outstanding vocalist nor impressive drummer, Criss does have charisma and Vini Poncia brings out the best in him via his production and the use of such heavyweight sessioners as Toto's Steve Lukather. It's the best Criss has produced so far.

**SURVIVOR: 'Eye Of The Tiger' (Scotti Brothers FZ 38062 — US)**

I have been a fully-fledged Survivor fanatic since picking up their classic, classy debut in a bargain bin for the ludicrous price of 79 pence! The follow-up, 'Premonition', was a real stunner and started the ball rolling for the band in the States, while 'Eye Of The Tiger', riding along under the added impetus of the title track being the theme for 'Rocky III', has made Survivor the most successful new hard rock band in the States this year. Indeed, 'Eye...' itself is marvellous, penned by band leaders Frankie Sullivan and Jim Peterik, full of light and shade as Dave Bickler makes you feel Rocky's determination as he is 'watching us all with the Eye of the Tiger'. Not so much a slugger, but rather a slick prizefighter. This isn't the case with the whole of 'E.O.T.T.', for the usual excellent songwriting of Sullivan/Peterik is lacking on three or four numbers. 'Hesitation Dance' is neanderthal aimless AC/DC riffarama and 'Ever Since The World Began' is cloyingly sentimental to the point of embarrassment. 'Feels Like Love' is great drive-time music and 'American Heartbeat' features pop/rock supreme but standards aren't consistently high. Funny how success has arrived with a good, but inferior Survivor album.

**MAYDAY: 'Revenge' (A&M SP64900 — US)**

Following last year's excellent debut album, Mayday have returned with their second cracker. Despite Randy



**SURVIVOR: not a knock-out**

Fredrix's astonishingly strange appearance (he wears a kind of half-completed Spiderman mask as headgear), he is a marvellous songwriter, full of imagination, vitality and unafraid of being adventurous, incorporating melodies and swirling synth. lines from co-producer Ben Wisch and the man delivering these ideas is Steve Johnstad, a devilish little singer with a voice lying somewhere between Steve Perry and Marc Storace. It's thrilling to hear a singer who can be sensitive and raunchy with equal effect, while never resorting to smooch or scream. His performance on 'Revenge' and 'Mystery' are of particular note, while the best number on the album is 'First Impressions', where Randy's spirited guitar work propels Steve, bassist Charles Mass and drummer Danny Shmitt to great heights. There's a Mayday going out. Answer in the affirmative!

**FRANKE & THE KNOCKOUTS: 'Below The Belt' (Millenium BXL 7736 — US)**

Last year's Franke & The Knockouts debut impressed this muso mucho as an absolute stormer of a Wimphen album (if that ain't a contradiction in terms!) featuring the classic 'Sweetheart' single. Now Franke Preville and cohorts have undergone a personnel change, adding a second keyboardist in Tommy Ayers and losing drummer Claude LeHenaff, so would you believe that a band with top-heavy ivories and no regular drummer could produce their second stormer? Well, you'd better believe it, brother, 'cos 'BTB' is tougher than their first release, thanks to Billy Elworthy's kick-ass guitar while retaining Franke's melodic saturation on numbers such as 'Just What I Want', 'Shakedown' and 'Keep On Fighting'. Rock 'n' roll with the sweetest of touches. Franke and his band are a real knockout!

**STRANGER: 'Stranger' (Epic ARE 37940 — US)**

Tom Werman of Cheap Trick production credits tries his best to steer Stranger successfully through the LP,

but I have the overall feeling that inspiration is lacking in the area of songwriting rather than technical ability. The first side of the platter contains the two gems, 'Jackie's So Bad' and 'My Kind Of Woman' — both distinctly more commercial than the other tunes, and thus side two limps home as heavier but far less interesting. Two tracks don't make an album, unfortunately.

**COLIN TOWNS: 'Making fFaces' (Virgin VIP 6991 — Japan)**

Everybody likes the occasional glare of the spotlight, so having stood in the shadow of the considerable frame of Ian Gillan for quite some time, Colin Towns has taken leave from his main occupation to record a solo LP. Gillan it ain't, as Colin has taken to putting his eccentric head on for this, coming up with a haunting set which contains five instrumentals, and the occasional exciting piece, such as 'Hold Yourself Up Boy' and 'Solitary Man', which includes some sensitive, Japanese-sounding guitar from ex-Gillan cohort Bernie Torme. Interesting rather than compelling, but you'll have to be a mighty staunch Gillan fan to fork out over £9 for this.

**STUDS: 'Studs' (Hispanvox — Spain)**

Certainly a collector's item and a

curiosity. Studs are Scandinavians who live in Spain, owing to a lack of a musical scene in their homeland, but wherever they hail from, this LP is an undiscovered trash-rock gem. Making Kiss look positively thoughtful and technically excellent. Studs just know how to write captivating hooks with the minimum of fuss and the maximum of impact. I guarantee that after a couple of spins you will be singing the immensely memorable, multi-vocalled chant-along chorus of such numbers as 'Take Me Home' and 'She's Gonna Rock You'.

**DINAMIT: 'A Hid' (Pepita SLPX 17685). EDDA: 'Mirek' (Pepita SLPX 17664). KARTHAGO: 'Karthago' (Pepita SLPX 17657) (All Hungary)**

Surely the most interesting package in a long time. Hard to believe that heavy rock flourishes behind the Iron Curtain, as I'd heard that Western rock 'n' roll is regarded as both decadent and subversive, and what form of music would be liable to make the Communist authorities flush with an anger as red as the flags which they stand under? You guessed it. . . . HM, what with all that long hair and loudness! On the other hand, my knowledge of politics does stretch far enough to know that Hungary is one of the most liberal of our Red Rivals, even allowing a small amount of free enterprise — one of which may be the Pepita label. Dinamit is a six-piece outfit whose music, while certainly drawing on influences of Britain's early heavy bands, notably Uriah Heep, can best be described as . . . er . . . ethnic! Vocals in Hungarian, which can really freak you out and really enthusiastic guitar capers from Szucs Antal Gabor and Lugosy Laszlo on such fine numbers as 'Learn To Cry' and the Journeyesque acoustic ballad 'Cut Off The Time' make this a very enjoyable release. What's more, they look the part. Pity you can't buy it in Woolworth's.

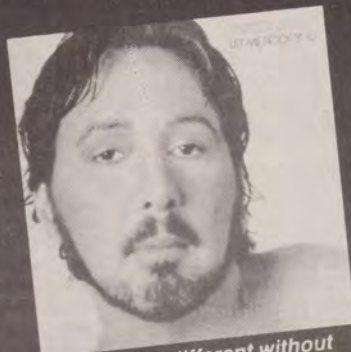
Edda 'Mirek', noticeable at once for its 'bleak and industrial' cover of feet ensconced in extremely muddy ground nods heavily in the direction of keyboards. While the tunes are

pleasant enough, the overall effect leans too much towards Eurovision Song Contest heavy rock. Everything drifts by innocuously and tediously.

And so, my friends, we reach the third of our Magyar Mayhem Makers, Karthago. The opening to the first track features a herd of elephants snorting and charging straight out of the speakers, trampling your face and once around the room before making their exit to be replaced by some brainless riff. Karthago are the rockers here, no doubt, being harder than the rest (tip the hat to guitarok 'Ferenc Szigeti') but they still like to be clever-clever in their overbearing keyboard influence and special effects, such as coins clattering during 'Money'. Great lads, but 10 years too late, ask Floyd! Not to worry, anyone with a bassist named Kiss and a guy who has a penchant for wearing large Rubik cubes as clothing can't be all bad!

**HARLEQUIN: 'One False Move' (Columbia ARC 38090 — US)**

Harlequin almost opened for Triumph on their 1980 British tour. Good job they didn't. . . as far as Triumph are concerned! Much as I like Rik Emmett and Co, I feel Harlequin would've routed the headliners. Their latest release is once again produced by famed Metal mastermind Jack Douglas (the band's second album, 'Love Crimes', was also a Douglas work) and cannot be faulted in this area. Glen Willows's guitar sounds well up front, as does David Budzak's drumming while never overwhelming the sophistication of the keyboards of Gary Golden or George Belanger's slightly-fragile voice. Hooks, hooks and more hooks than a top angler manages is Harlequin's particular bag of tricks and damned effective it is too. 'I Did It For Love' rides on a piano line that is about as heavy as a feather, but it is classic stuff and the band can also rock out with vigour as on 'Ready To Love Again'. Most enjoyable all round.



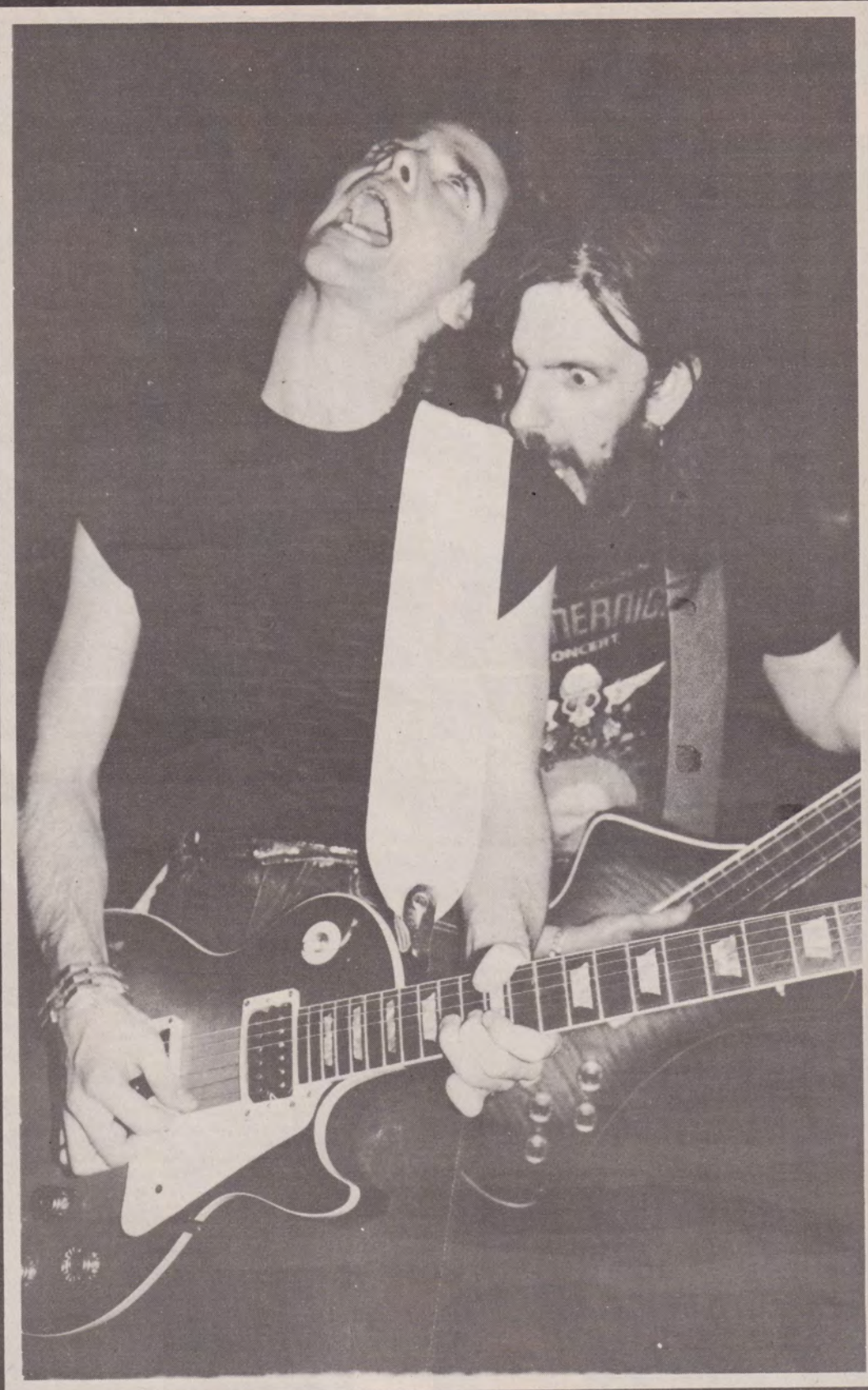
**CRISS: Bit different without make-up, eh?**

**HOWARD JOHNSON**



# THE LONG AND THE SHORT OF IT!

The  
continuing  
saga  
of  
Motormayhem  
by  
Steve  
Gett



*That's one way of making him taller!*

**LOCATION:** New York City  
**DATELINE:** May 4, 1982

**A**S THE sun blazes down on the streets of Manhattan, strange matters are most definitely afoot within the confines

of SIR rehearsal studios. For here we find Motorhead and The Plasmatics hard at work. It's a curious marriage. Indeed, the sight of Lemmy playing bass alongside a decidedly punky-looking guitarist with Mohican haircut would doubtless raise more than a few

eyebrows among hardened metallurgists!

Shortly, the outrageous Wendy O'Williams enters the room clad in spray-on black strides and a carefully-ripped T-shirt. Very little is left to the imagination and one wonder whether the lass may have



a slight allergy to clothes! "She's a very sweet girl," declares Lemmy, who goes on to explain that the two bands are rehearsing the old Tammy Wynette tune 'Stand By Your Man' for a projected joint single.

Everyone appears to be in good spirits — except 'Fast' Eddie Clarke. Having been given the task of 'tiddling knobs' on the venture, he doesn't seem particularly satisfied with the way things are going. "I'm supposed to be producing but no one seems to want to listen to a word I say," he complains. He shakes his head and swigs on a bottle of booze while the others continue to work.

Later that night Lemmy turns up at the Ritz Club and as far as he's concerned the 'Motormatics' record seems to be going all right. "We'll be recording in Toronto in a couple of days' time and then we go on the road on our own." He then proceeds to chalk up the record score on the video game. Fruit machines and Space Invader-type activities are essential to his way of life . . .

**LOCATION: The Marquee, London**

**DATELINE: May 14, 1982**

**A**ND SO the scene switches to the oppressive atmosphere of a packed night at the Soho nightspot. A host of the capital's lugging fraternity are out in force for the debut appearance of another new British HM combo. One of those in attendance is ex-Lizzy guitarist Brian 'Robbo' Robertson, who reveals that he's just recovering from pleurisy and double pneumonia. So what's he up to?

"I'm off to the States," comes the reply. "I've been asked to join a big British band who've just lost their guitarist, but you won't believe who it is even if I tell you . . ."

Brian finally reveals it's Motorhead. Initially I am surprised, but recalling 'Fast' Eddie's dissatisfaction in New York the idea becomes credible. Robbo confirms that Clarke's departure was brought on by the Motorhead/Plasmatics recordings and views the idea of touring with Lemmy and Phil as a challenge. Also, after the US dates, there's the promise of a tour to Japan. Although he can't be sure about the permanency of the venture, for the time being he's more than willing to help out an old mate: "The main problem is going to be to get Lemmy to turn down . . ."

**LOCATION: The Motorhead office, London**

**DATELINE: July 7, 1982**

**W**ELL, AFTER almost two months, Brian Robertson is still a member of Motorhead. He seems well and truly satisfied with his new position. The band are back in the country following their recent concerts in America and Japan which, considering the circumstances, went fairly well. It was their first Far Eastern invasion and was, according to Lemmy, a great success. Of Japanese folk he once said: "I don't mind if they're inscrutable, so long as the chicks

aren't unscrewable!" So what proved to be the case?

"Screwable!" exclaims Lem with a tone of delight. "It was the first time there for me and Phil and me both agreed that there were more chicks than we could possibly handle! We've never seen anything like it — it was like Beatlemania. You wander around and all these people are shouting: 'Remmy, Remmy'. I tell you, we're certainly looking forward to going back there."

Going back a little, how did the 'big bust' with Eddie occur?

"It wasn't so much a 'bust-up,'" recalls Lemmy, "simply the fact that he walked out. When we were doing the backing tracks of the thing with the Plasmatics things were OK — there were no complaints. I then did my vocal but when Wendy came to do hers he began saying he didn't want to be associated with the record. We offered to put on the back of the sleeve that he thought it was crap but he just wasn't

"It doesn't really matter though because this is how it is. It's our band and I believe it can be better 'cause things are going to be a lot different. We're quite happy and that's that."

How did he and Phil decide upon recruiting Robbo in the first place?

"I first got to know him under tables at Dingwalls and the Speakeasy! The only time we'd had a blow though was at his stag night in a state of drunken lunacy! The idea of asking him to help out basically came about because we knew he wasn't in another band. At first there'd been talk of our using the guy from the band Anvil. He knew all our numbers so we tried him but he was going to stick with his band and we didn't want to 'steal' someone. Anyway, Phil had always been a Lizzy freak; he's got every LP they've ever done — and a couple that they haven't — so we got our office to call him and he said 'Och aye . . .'"

hours to rehearse before the first show! That was in Detroit and Robbo looks back on the event as being more than a shade "nerve-racking". Over the ensuing weeks though things soon settled down. One wonders how Lemmy feels playing alongside Brian, having worked with Eddie for so long.

"Well, he's shorter for a start, and his hair's different. He tends to wear a strange blue shirt with a belt . . . in fact he almost looks like a bag of laundry with legs! Seriously though, he's adapted magnificently."

Lem kept emphasising the fact that Robbo is considerably shorter than his predecessor and made more than one reference to the length of his barnet. Doesn't Lemmy like short hair?

"I don't mind it — it's just that I'm the only hippy in the band now! The other two are like a couple of garden gnomes."



interested. He wouldn't talk to me for three days. Phil had words with him though and said that after seven years it really wasn't worth splitting. But trying to pacify him just made it worse."

Whenever bands go through changes in personnel there are nearly always two sides of the story as to why a person has left. In the end, bickering can get out of hand and so often it causes the fans to write and create an even worse feud — check out the constant Ozzy v Dio or Bon v Brian 'wars' on the letters page for evidence! Suffice to say, in Motorhead's case, that 'Fast' Eddie Clarke hardly left on amicable terms. There are bound to be those who will rate him better (or worse) than Robbo, who is now permanent, by the way. How does Lemmy reckon the fans will view the 'new' band?

"I'm f---ed if I know," he answers.

**D**ESPITE the fact that Brian had agreed to step in for Eddie there was one significant problem . . . he had to learn the songs! As it transpired, that wasn't too tough. What did make things difficult was the trouble he faced in getting a work permit for the States. Having flown to Toronto from London, he then spent several days waiting to get across the border to join the others.

"It was crazy," claims the Scottish axe hero. "Eventually I threw a wobbler in the Toronto record company and said that if things weren't sorted out then I'd go back home — I mean, I had the money on me if I'd wanted to. I stormed through and sat on the managing director's desk . . . in the end they sorted it all out!"

Once the Glaswegian teamed up with Phil and Lem he then had six


One would imagine that Robbo has rapidly grown accustomed to Lemmy's sense of humour — to engage in any kind of rapport with the bass player one must be prepared for at least a few insults! By the time you're reading this you may well have witnessed Motorhead at one of their forthcoming summer dates. Although that will be a 'trial period' for the UK followers to see the group with Robbo, one can't help feeling that the real test will come when the band go in and record the next studio album. It'll be interesting to hear the end result. Certainly the new man is confident: "When I joined it was a challenge and I've found that Phil is such a good drummer. Lemmy's not bad and things have tightened up a lot because I play to the drums. Things have changed but I think the kids are gonna like it."



FANGS FOR THE...

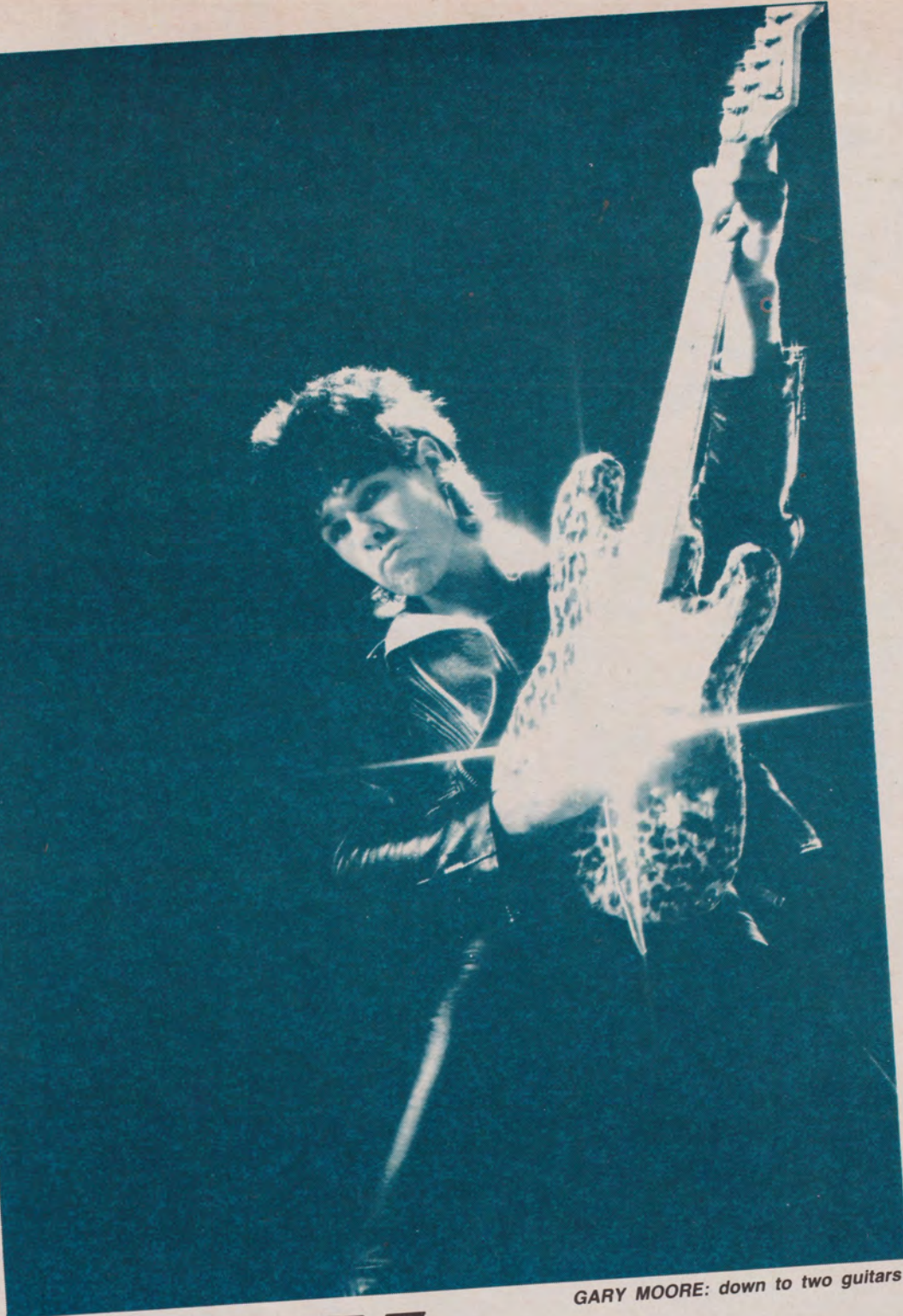






**SURVIVORS STRAGGLING** back to these shores from Ozzy's recent Hawaiian wedding are still trying to resuscitate flagrantly abused brain cells, a sure indication that a cracking good time was had by all — particularly, it would seem, by bride Sharon Arden (daughter of Jet boss Don Arden) and her massively-molared groom. The normally tranquil isle of Maui was shaken (literally) by a Blizzard as band, road crew and invited revellers, including Ozzy's mother and sister, turned up to witness the official splicing and lob obligatory handfuls of rice, a welcome change from the ailing menagerie usually thrust in the Osbourne direction. By all accounts the ceremony passed without hitch, though the cake proved to be quite a challenge. Asked by the caterers what sort of liquor he wanted in the mixture, Ozzy's reply was simple: "Two bottles of Hennessy". As a result few got past the icing but Maui, we understand, is still afloat.





GARY MOORE: down to two guitars

# GARY GLITTERS

**Chris Welch takes a look at Gary Moore's band for his new album, which includes Whitesnake's Ian Paice and Neil Murray plus Charlie Huhn ex of Ted Nugent and Tommy Eyre of Greg Lake's band**

**A** WILD Bunch of hairy rockers came roaring out of the factory gates in a posse of expensive motor cars.

A Rolls-Royce led the way, driven by a grimly determined Ian Paice, heading for home and beauty after a hard day's work. Behind him — a Rover ferrying Gary Moore to the nearest pub. Further cars carried Neil Murray and Tommy Eyre — the workforce for a brand new band.

The 'factory' was a rehearsal studio in North London, where Gary's men have spent many hours knocking songs into shape and polishing arrangements. This is the band many of Gary's fans are hoping will finally establish his credibility as a leader. There has never been any doubt about his ability as a guitarist. Since his days with the legendary Skid Row, Irish-born Gary has been hailed as an axe man capable of taking on the best in the world. His entirely natural and self-taught instrumental mastery gives him a turn of speed that gives John McLaughlin severe indigestion. And he can play rock, jazz and blues styles all over his guitar, with alarming ease.

But Gary has long been a sideman — straining at the leash whether with Thin Lizzy, Colosseum II, or more recently with the Greg Lake Band. His own solo ventures, like G-Force, he doesn't like to talk about. And even with the new band, he insists: "It's not permanent. I've just put this line-up together for an album."

Such an assembly of glittering talent should not be allowed to drift apart. The potential is tremendous and if encouraged into growth could result in one of the most powerful and exciting bands of the decade. Hope springs eternal.

It brings together remnants of Whitesnake and the now-defunct Greg Lake Band, and much depends on what happens to the Coverdale combo. Even Neil and Ian don't know the future of that highly successful band. But power hates a vacuum and so do Musos — those strange particles of energy attracted by the strong force of rock. The combination of Ian's lightning-fast drums and Gary's ram scoop guitar alone should result in a leap into hyperspace, or at the very least, a jolly exciting racket!

The band has just finished rehearsing when I arrived at the Easyhire studios, after a mad dash through the clogged streets of London, following a tip-off that the new band was about to launch itself upon the world. All of them betrayed that impatience with time wasting that is typical of the itinerate musician. Too many hours spent hanging around backstage or at airports has left all of them with a horror of being trapped in an environment any longer than necessary. Was Ian coming for a drink? "No! I'm off home!" he said, firmly, pausing only to check that his drumkit was safely anchored down for the night. Like shots from a scattergun they headed for the jam jars, trampling a late-arriving photographer underfoot in the rush. "I've been getting my cameras..." his voice was lost in the roar of the engines as the Gary Moore Band plunged into traffic. Half an hour later I tracked Gary down to a pub near his home in St. John's Wood,



and at last pinned him to a chair and a drink.

A lot of jokes were flying around about Ozzy Osbourne but Gary was not going to be drawn on the subject. He was far more concerned about getting his own career stabilised. "We've got a few shows to do, like the Reading Festival. Depending on how that goes we might do some more together. We have to see how everyone is fixed and check out their availability. I don't know what's happening with Whitesnake at the moment. Ian and Neil have to find out about their position with David Coverdale. Nobody really knows what the hell is going on. We're just gonna keep going as long as we can and enjoy playing together."

**S**O WHAT will this new wonder band sound like?

"It sounds great! Ian and Neil are a really solid rhythm section and I chose them for a particular feel they are good at putting across. That's a solid beat like a latter day Deep Purple. I've never worked with a total rhythm section like them before. I've always just got a drummer and bass player together and hoped they would work out. This is new to me — a section used to working together. And of course Tommy Eyre was Greg's keyboard player with me, and I worked with Neil in Jon Hiseman's band about six years ago."

They are all musical heavyweights, but well matched in terms of temperament and experience and says Gary with great optimism: "I really hope it takes off. We've only been rehearsing for 10 days and it's very tight already. They are so quick at picking things up. They learnt all the songs I'd written in about five minutes!"

Nearly all the band's material consists of Moore originals with Free's 'Wishing Well' thrown in. On the album Gary does all the singing with Jack Bruce making one guest appearance. Gary is most anxious to give himself and the album a personal identity. Although he doesn't think of himself as a great singer, he's the best man to interpret the lyrics with the right feeling.

But while the band are on the road, Gary will concentrate more on his guitar, and lead vocals will be handled by American Charlie Huhn from the Ted Nugent Band.

"I'm really excited about having my own band," said Gary. "It was great working with Greg for a year. We had a lot of fun. And we haven't completely finished working

together. We've still got to finish off his second album, and Greg has got a new lyricist which has been holding things up."

It didn't seem long ago that Greg's band was being trumpeted as the successor to ELP. Had it broken up already? "Yes, it has. We went to America and were unlucky."

It was refreshing to hear such honesty. Usually people tell you they are a coast-to-coast sensation, even when they fail to draw more than three people in Omaha, Nebraska.

"The period we were out there — just before last Christmas — the Stones and AC/DC were on the road at the same time, so we weren't selling half the amount of tickets we could have sold. It was a shame. But some of the shows were just a joy. New York was a great gig, and Cleveland. And for me it was a big, exciting thing because I'd never had a chance to play in America the way I REALLY play before. I played there with Thin Lizzy as part of the guitar team, but never in the normal style. It was great for me and I made quite a few friends out there. Most of them had never heard of me before."

After all his years on the road, didn't Gary get tired of rehearsing and struggling to get a new outfit off the ground?

"I love it. It would be nice to have a permanent band, but I'll have to see how my album goes. It's just a matter of cost. It's so astronomical to put a band on the road now it's crazy."

Did he think this was the strongest band he'd put together so far — since G-Force, for example? "Anything I've done since then was better than G-Force! It was a good band, but 'live' it was a disaster."

Gary had another band with Don Airey and Tommy Aldrich which he liked and recorded a 'live' album at the Marquee a year and a half ago. The three gigs at the Marquee were their sole legacy. Yet the proposed album on Jet records was never released. It was important surely that a band had a grass roots following and worked its way up? How could 10 days of rehearsal and a few gigs achieve that?

"I think that is very important. It's true there are too many faceless entities around. Is that what you mean?" I meant that a band like Saxon, for example, only achieved its present status by endless touring.

"I know you can only get a long-term following by gigging and gigging. Look at AC/DC and all the bands that have made it on that level for the last five or 10 years.

You have to work in America and be the support act — I know all that. There's a lot to be said for it. Once you get that kind of following, they tend to stick with you. But we've got our own, individual fans. I can't see any friction between our audiences. Our styles aren't so dissimilar we'd all alienate each other's fans. He said. Hopefully!"

**H**E DIDN'T want the beer cans to come flying?

"Nah. Most people in that situation ask for it. I just want to get out there. But it's so complicated — even to put something on the road for a week. I just like the atmosphere of playing 'live' a helluva lot more than recording. I've never been at home in the studio. It's a sterile environment."

So what was he going to call this band? How about something really original, like Electric Tiger, or Energy? "Nah, nah! It's just like the Gary Moore Band. Or you can call it Gary Moore and His Expensive Friends. We pay each person a certain fee for the period of work. Each one negotiates his own fee. Whoever is the smartest gets the most money out of me! Are you out there, Ian?"

"If you look at the cars that arrive at my rehearsals, you'll see who is getting the most money. I came on a bicycle — ha, ha!"

How did Gary rate the players he had gathered around him as characters and players? "Ian is a very professional, relaxed and confident person and I don't have to talk to him about what he's doing. He does it, and that's it. And of course Neil is a very fast learner. He's got one of the fastest cars around. In fact, everyone is quick at picking things up, which makes it all so much easier."

"It's a little bit different from what I've done before in that the tempos aren't as frantic. I used to play all obvious, headbanging tempos. It's gonna be slower but heavier. And it'll be a lot more melodic than the stuff I've put out before..."

I raised an eyebrow. "Maybe it's aimed more at the American market," he said coyly. Was this treachery afoot? "It's a reflection on everything that's happening in the music industry. People can't afford to take chances any more. You couldn't put a band together like Colosseum II today. It was hard enough for us to get a deal then. Can you imagine what it's like today? Forget it. Music today has to be dead on the line and no risks. It's sad, but it's partly due to the recession. At least it's made people work harder."

Gary is one of those expert musicians who has survived, along with his fans and they devour every scrap of information they can about his activities. Like his current guitar — a pink Fender Stratocaster which used to belong to Tommy Steele's guitarist.

"I've simplified everything. I used to have loads of guitars. It's one of those indulgences you go through when you are in a big rock band. You end up with 50 guitars — and play one. You hate the rest of them anyway. I have two guitars now. A '59 Les Paul I've had for years, and my pink Strat. That's it. If you take a lot of guitars on the road, it's just an extra hassle. You don't need it."

I first met Gary when he was 16 and had just arrived in London from Ireland, encouraged to come over with Skid Row by Peter Green after they'd worked together. "So you can blame Peter Green for everything!" laughed Gary. "I went straight into that band when I left school. I was from Belfast but moved down to Dublin. Stayed there for a year and then came over to London. When I was a kid I wanted to be a journalist, but gave up on that one and started playing. As soon as I got out of school, I went into the first band that would have me."

**G**ARY IS noted for his speed, but was it relevant?

"I think I'm actually learning to control it a bit better now. For the first time! I think a lot of people go through the speed trip."

The man who can hold on the world's longest notes at the climax of 'Parisian Walkways' is, however, justly proud of the range of his abilities. "The sustain has become a bit of a trademark for me and I'm really into long notes — in the right places. On 'Parisian Walkways' the note is only a couple of seconds long on the record, but on stage I can hold it for ages. It's good for the audience — they can feel it coming up. It's a great feeling to play that."

You can tell by Gary's agonised expressions when he's enjoying himself. But did it ever go wrong? "It's just feedback and a matter of standing in the right place. But when you don't — it's not very funny. It's gone wrong a couple of times. I used to have nightmares about that note. Sometimes, when it goes wrong, the note just squawks at me to cries of 'Rubbish. Shoot him,' from the audience. Sometimes you get the feeling they want to see you blow it. Yah boo! I recorded it on the Les Paul and used finger vibrato, but on the Strat I use a tremelo arm."

Apart from the perils of unruly audiences, the musician must also beware the rages of scorned girlfriends.

An ex-girlfriend smashed up one of his guitars one day while he was out, in punishment for some transgression. "She did it in a fit of temper and thought it would annoy me. It did." The guitar was a Spanish one and, says Gary, "It was a bit like when your dog dies. I really liked that guitar, and wouldn't buy another one afterwards."

Love, hate, speed, violence — the Gary Moore Band could easily generate all manner of passions. An interesting few months lie ahead of them, and I have a strange feeling we may be witnessing the dawn of a new era. And I haven't even heard the album yet!

Left to right: Ian Paice, Neil Murray, Charlie Huhn





# CONTACT

OUR REGULAR Kontakt spot aims to help answer many of those questions about your favourite bands, fan club details, equipment queries or merchandising problems, etc. If you've got a question, write to us at: Kontakt, Kerrang! 40 Long Acre, London WC2. But we're sorry that no personal correspondence may be entered into.

## A HUNK OF HM!

I THINK Ian Gillan is the best singer and the greatest hunk in the HM world, please give me the number and titles of all the Gillan records. Also a fan club address. Annet Berdorm, London NW3

● Ian Gillan's fan club is c/o Pan Agency, 10 Sutherland Avenue, W9, but the Deep Purple Fan Club also deal with related groups to Purple (Whitesnake, Rainbow, Tommy Bolin, Glen Hughes, etc) and can supply information on these including a complete discography book, that has many pictures of album and single sleeves and detailed info. on other recordings the bands have done. For any of these or membership to the Deep Purple Fan Club send an sae to: 8 Herbert Road, Nether Edge, Sheffield S7 1RL. Membership to the Deep Purple Fan Club entitles you to a regular booklet plus lots of other

goodies. Here's a Gillan discography for you:

### ALBUMS:

Clear Air Turbulence (Island)  
Mr Universe (Acrobat)  
Glory Road (Virgin)  
Future Shock (Virgin)  
Double Trouble (Virgin)

### SINGLES:

Mad Elaine/Mercury High (Island WIP 6423) (Ian Gillan Band)  
Vengeance/\*Smoke On The Water (Acrobat BAT 12) 7in or 12in pic sleeves  
Sleeping On The Job/\*Higher & Higher (Virgin VS355)  
No Easy Way/\*Handles On Her Hips/\*I Might As Well Go Home (Virgin VS362 ep)  
Trouble/Your Sister's On My List/\*Mr Universe/\*Vengeance/\*Smoke On The Water (Virgin VS377 double single)



Ian Gillan . . . Mr Universe

\*Mutually Assured Destruction/  
\*The Maelstrom (Virgin VS103)  
New Orleans/\*Take A Hold Of Yourself (Virgin VS406)  
No Laughing In Heaven/\*One For The Road/\*Lucille/\*Bad News (Virgin VS425)  
Nightmare/\*Bite The Bullet (Virgin VS441)  
\*Higher & Higher/\*Spanish Guitar (Flexipop 13 Dec 1981)  
Restless/\*On The Rocks (Virgin VS465)  
\* Not on any UK album.

I KNOW OF THE BAND Fist ('Turn The Hell On' — MCA) but when did they acquire vocalist Glen Coates? Have there been any other additions or changes in the band? There is also a band named Fist ('Thunder In Rock' — A&M) who are not the same. Any info on this band? Aren't there certain legalities to prevent two different bands from using the same name? Thanks for the Metal, John Keasons, Woodbridge.

● The main difference between these two bands is that one is English the other Canadian. To prevent confusion the Canadian 'Fist' have agreed to change their name for English use to 'Myofist' which will be used if they release albums or tour here. The English Fist released 'Turn The Hell On' as their first album and have now followed it up with 'Back With A Vengeance'. The line-up has changed since the first album and is now: Glen Coates (vocalist who joined the band a year ago), Dave Urwin (lead guitar), Harry Hill (drums), both have been with the band from the start, and Joe Appleby (bass). Canadian Fist/Myofist have just released 'Thunder In Rock' in England which has a different cover and title to the original version. Prior to this (1980) they released 'Hot Spikes', their debut album on A&M. The present line-up stands as: Ron Chenier (guitar), Jeff Nystrom (bass), Bob Patterson (drums) and Ivan Tessier (keyboards).

WHILST READING Kerrang! No. 14 I came upon an article about

Marillion which said their only material available at present was a cassette of selected songs. Could you tell me if it's possible to buy this, and from where? Have they got a recording deal yet? And is there any information available on the band? Chris Long, Worcs.

● The cassette of Marillion's material that was previously available has now completely sold out. Marillion will not be reprinting copies as they feel it is not totally representative of what they are doing now. At present Marillion hope to be signing with a record company and if all goes smoothly an album is planned for late September, early October. The present line-up is: Fish (vocals), Steve Rothery (lead guitar), Pete Trevas (bass), Mark Kelly (keyboards) and Mick Pointer (drums). Fish deals with all enquiries about the band and you can write to him at: 41 Ingram Avenue, Bedgrove, Aylesbury, Bucks. Marillion are gigging constantly, try to catch them at one of the following dates: Cambridge Soundcellar (July 16), Shepton Mallet Festival Of Music And Arts (afternoon 17), Bath Moles Club (17), Barnstaple Chequers Club (18), London Marquee (August 12-13), Sheffield Limited Club (19).

AFTER JOINING the Iron Maiden Fan Club at the end of last year I have only received one magazine. Could you please help me? J. Marshall, Wivenhoe, Essex.

● We have contacted the Iron Maiden Fan Club and they have assured us you haven't been forgotten. The reason for the delay is that Maiden were on tour and the magazine missed its schedule in April and held over to include all the tour information and pictures. Maiden's fan club apologise to all members for the delay; everyone should be receiving their magazine soon with another one to follow in four weeks. The Fan Club address has changed since we last printed it, so if anyone else wants to join, write to: Iron Maiden Fan Club, PO Box 430, London SW10 0QE.

ON THE fanzine front, we have news of a British one called 'Cleveland Rocks!' Issue No. 2 has just been released, containing record news, features on Geddes Axe, Raven, Satan and Brands Hatch also reviews and all you need to know about the Cleveland rock scene. The cost is 50p and the magazine's address is: 60 Thames Avenue, Guisborough, Cleveland, TS14 8AR.

## sounds

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# ARMED & READY

More new bands  
to watch out for



## FIRE CLOWN

**H**AILING FROM Manchester, the band have built a solid reputation on constant touring — in 16 months they've managed to pack over 200 gigs under their collective belts. They list Eric Clapton, ZZ Top, Led Zeppelin and similar 'Electric Blue' artists as major influences, while their moniker is lifted from a character in the Michael Moorcock novel 'Winds Of Limbo'.

Fireclown comprises Tony Dowler (lead guitar and vocals), 'Gyp' Nicholson (rhythm guitar), Pete Dutton (bass) and Graham Darbishire (drums), and despite their youth they wield a wealth of experience. Pete Dutton, for instance, was previously in a band called Freeze, along with Tony Bourge and Ray Phillips (ex-Budgie, no less), though he soon found life in Wales a little dull for an urban dweller and returned to join Fireclown.

Loyal believers follow the band everywhere, proudly displaying their T-shirts and badges and conversing on first name terms with this street-level group.

They (rightly) feel that their extensive gigging has given them the edge over many of their contemporaries. They are booked solid for the immediate future, but plan a respite soon in which their full energy will be unleashed in the studio. Interested parties (A&R men, potential demo buyers, etc) can contact Pete Dutton on 061-865 2572.

PAUL MAHER



## TRANZZAM

**T**RANZZAM have leapt to prominence in the Oxfordshire rock scene over the last few months. Now they are probably the biggest draw at Oxford's only decent rock venue, the Pennyfarthing pub.

On their debut gig they broke the house record for a Thursday and seem to have amassed a healthy following of fans which, for a small band, is pretty rare around here.

The band are: Tiff Pickford — lead vocals (20); Pete Scott-Russel — lead guitar (19); Rob Lewis — bass (19) and Andy Orme — drums (16).

The band started out in 1979 as Supernaut, straight after leaving school, playing local gigs and receiving 'energetic' reaction (!) but then exiled themselves for eight months reappearing with a new moniker, line-up and material.

The original drummer took over vocals and with excellent material Tranzzam were born. In late '81 a demo was recorded at Windrush Studios, but recently an improved quality four-track with two different songs was finished at Spaceward Studios, Cambridge. Its highlights are 'Lionheart', high on originality, and the final track 'Tranzzam', with its excellent riff. The band play hard and heavy metal, featuring scorching lead breaks, hot enough to burn yer lugs.

Definitely on an up at the moment, Tranzzam, told me the demo had already elicited enthusiastic response from Bronze Records and a single seems imminent. They recently triumphed at the local Witney Rock Festival and it's not hard to see why — their infectious enthusiasm and crowd rapport are a great feature of their live set and their self-confidence and ability stand them a good chance of 'making it'.

Demo tapes can be obtained from: Pete Scott-Russel, Stones Old House, Standlake, Oxon.

PAUL KEMP

## STRAW DOGS

**T**HIS MANCUNIAN gang of rabble rousers bear no relation to a certain bunch of NY rockabillys despite their name.

Formed a year ago the line-up has gone through numerous changes though has now stabilised at David Goodlad (guitar and vocals), Dave 'Porky' Rourke (guitar and vocals), Syd (bass) and Mark Maher (drums) — no relation. Artists they admire are Hendrix, late Beatles and the obligatory ZZ Top.

The band spend up to 40 hours a week rehearsing in a studio but wish to perfect their own sound before recording in earnest. Veterans of 50 gigs, they now average one per week, though due to cash shortages they don't go in for superfluous flashbombs. They're also anxious to dispel rumours that they got their name from the film of the same title. It was, in fact, taken from a Chinese ceremony in which straw dogs are burnt to symbolise mortality (we live and learn).

Live they use dynamic lead workouts and well chosen covers ('All Along The Watchtower', 'Red House' and 'Johnny B. Goode') along with originals such as 'Born A Stranger', smacking of Free and Whitesnake, while for an encore they run through 'Jumpin' Jack Flash' which neatly rounds off a 10-song set. The band are



currently looking for a vocalist and interested parties can ring David Goodland on 061-434 7147.

PAUL MAHER



# CONCERTS

## MAGNUM Marquee, London

WHEN JET Records finally saw fit to release Magnum's 'Chase The Dragon' album they never believed for one minute that it would see the band take off in a way that everybody except them had realised was possible for years. And for a band of Magnum's status still to be playing clubs like the Marquee is as much of a joke as Styx being able to sell out Wembley Arena.

Anyway, despite the long-running injustices that have plagued their career things do at last appear to be going in their favour. Not only are the band now achieving their long deserved recognition at home but America also seems to have taken their high energy brand of pomp rock to its heart. In a way one gets the feeling that these two Marquee gigs could prove to be the band's last appearances in a club situation before they set off on the stormy road to the top. Even their presentation looked more geared towards the full scale concert show this time and the big, almost orchestral arrangements often seemed in stark contrast to the sleazy surroundings.

In time-honoured fashion it's Tony Clarkin who masterminds the proceedings with his reserved manner and aggressive guitar work while Bob Catley, often underestimated as a singer, delivers his vocals sparingly, only using his power and range when necessary. But Magnum's true strength lies in their ability to use keyboards in a rock'n'roll context and never simply as a cover up for lack of melody.

As usual, 'Changes' is the best number one single that never was, its harpsicord intro and bouncing bass line very much in the vein of the Manfred Mann Earth Band singles of a few years ago.

All of this however, pales into insignificance compared to the important, and, since the Falklands fiasco, pertinent subject matter of 'Soldier Of The Line' from 'Chase The Dragon' which tells a tale of innocent soldiers of all races being sent out by the powers-that-be to kill one another for reasons they, or very few others, understand. Pawns in some sick bastard's power game.

Funny really that a band on the threshold of success can put all their cards on the table while some so-called people's bands hide under it, but unlike clichéd riffs and banal lyrics, guts aren't two a penny.

GEOFF BANKS



MAGNUM'S BOB CATLEY: 'All right, all right, you're all excused.'

## CROSS Greyhound, Fulham

BILLED AS Germany's premier HM band (what about the Scorpions?) Cross arrived to a less than full London debut and a less than ecstatic reception. Not that they seemed to mind or notice, behaving exactly like some megaband would at a sell-out Earls Court gig — someone should tell 'em that there's an incy wincy difference between 17,000 fanatical worshippers, and fifty or sixty curious onlookers!

But apart from making prats of themselves, and apart from having a singer who doesn't seem to be able to decide which key to sing in, Cross might well have a future ahead of them. The aforementioned singer, a raunchy female, gives the impression that she's ready to leap into bed with all and sundry (there's no better way to win over a chauvinist audience methinks), and the songs are pretty good, if slightly stereotyped.

Best of the bunch is the opener 'Don't You Yell At Me', a title that only a German band could sink low enough to think up. The chorus line 'You'll never drive me wild' would be much better, but titles don't make songs and this one would fare well as a single.

It strikes me as pretty strange that in a country where electronic music

predominates the limited number of HM... rock bands that do get thrown up seem to make it internationally in a very big way. Putting my head on the block I'll say that Cross are destined to join the few, but they're gonna have to work pretty hard to crack this market. Rehearsals would certainly be a major asset as there's a wealth of difference between looseness and lethargy, and there's only one man who can get away with the slaphappy attitude Cross seem to have adopted, and in his case, Johnny Thunders doesn't have much longer to live!!

NICK KEMP

## FOREIGNER Meadowlands Arena, New York

QUITE REMARKABLY, Foreigner are still out on the road promoting their classic '4' LP which was released over a year ago. Few bands remain on tour for such a protracted period but it seems to have worked well for these juke box heroes. Almost every gig they've played has been a sell-out and their record sales have been ever-increasing. Indeed, in the States alone, '4' has shifted over six million copies and spawned a staggering five hit singles — no mean feat!

After twelve months of live gigging one might have expected the band to be somewhat jaded by now, however that's hardly the case. They're still in prime form. From the opening bars of 'Long Way From Home' to the grand finale of 'Nightlife', Foreigner continue to deliver the goods. Aside from the inclusion of the latter number as a replacement for the awful 'Headknocker', the set remains unchanged since the group toured Europe in May. Mind you, they've not really had time to think about changes!

Keyboard player Peter Reilich is no longer with the band, but with no disrespect his presence is hardly missed. The talented Bob Mayo has been forced to spend more time tinkling the ivories and twiddling synth knobs, thus, Foreigner's full stage sound has remained intact. Both Mayo and saxman Mark Rivera have become integral members of the line-up and it would be tough to envisage witnessing the group without them.

As for the others — well, Lou Gramm is still hitting all the notes, Mick Jones continues to deliver some effervescent lead work and the rhythm section of bassist Rick Wills and drummer Dennis Elliot provides a solid backbone to proceedings. Once again, no complaints.



My only concern though, is that Foreigner are leaving it one hell of a long time to think about recording a new studio album. It's going to be difficult to surpass '4' and it'll be interesting to see how they fare. There are no immediate plans for recording and so it looks likely that there'll be little activity on the Foreigner front until mid '83... they should care!

STEVE GETT

## WRATHCHILD Pennyfarthing Oxford

MY INTEREST in Wrathchild was first aroused around July last year when the band were featured in the hallowed pages of our own 'Armed and Ready' section, looking like the best thing to come out of Birmingham since Ozzy. However, seeing as they were just beginning to get their act together, I thought it might be quite a while before Southern England could experience the band first hand.

To find out that they'd managed to get within 40 miles of London was all the booster this old rooster needed to get out of the capital and down into ye old town of Oxford.

"Are you ready for some first class shock'n'roll," was the cry from Rocky Shades (vocals and burning hatchet!?) as the band donned the 2ft x 2ft stage. Frankly, it didn't matter if we were or not, we sure as hell got it.

The opener 'Believe In Us' seemed pretty tame all things considered and I began to wonder if the music was going to let the image down. Boy, if only I'd known. By the time they'd steamlined through such titles as 'Machostutt', 'Lipstick Killers' and a cover of Glitter's 'Alright With The Boys', the whole thing had turned into an onslaught. 'Cock Rock Shock' featured everything from Shades doing obscene movements with his mike to Eddy Star coming out from behind his drums to urge the crowd on with drumsticks the size of broom handles. During the encore, 'Rock The City Down', we were once again treated to more flashes and bangs as well as a solo from axe man Lance Wrath.

Wrathchild played a set with the power of Nugent, the pyros of Kiss and the humour of Halen. They're probably going to take a lot of stick for being a little cocky, but that'll pass with time, after all, what must Kiss have gone through in the early days.

If the signs are true, and Glam-Metal is coming back in a big way, then these blokes are gonna be up there with the best of 'em.

MICHAEL McNAMEE

## DEMON Marquee, London

DEMON'S APPROACH to Heavy Metal is simple and direct, much along the lines of AC/DC. Musically they're extremely competent and have a no-nonsense style guaranteed to please the assembled punters. Indeed, with songs like the rabble-rouser 'One Helluva Night' and their first single 'Liar' they show great potential for assuming the mantle of new HM Heroes, but...

What strikes you first about this band are the visual theatrics, and,

to be perfectly honest, they're risibly inept. Vocalist Dave Hill begins his act topped with a tin-foil goat's head mask, then replaces that with a skull cap and a blood splattered face before donning a 'Father Time' mask for the song of the same name, which quite frankly looks plain ridiculous. I cannot conceive of the possibility that Demon take themselves at all seriously but I find their dabbling in the occult, their glorifying of the Black Arts and their usage of the symbols of the cross and blood more than a little disturbing. I suspect that if they really knew what they were making play at they would immediately reconsider their whole stance.

That aside Demon do produce good, powerful Heavy Metal. Reduced to a four-piece on this occasion they still played hard and loud, without frills or pretension. The songs are punchy and thankfully not the 'epics' that this particular genre seems to demand. Taken in its proper context of comic-book entertainment this is quite fun. I just wonder how many of the teenage fans the band attracted to the Marquee on a Monday night saw it that way.

DAVE DICKSON

## SAMSON Marquee, London

HAVING BEEN none too complimentary about Samson after seeing their show on the Blackfoot tour, I was prepared for death when Paul Samson strolled into the chaotic Kerrang! office shortly afterwards. Perspiring profusely, I uttered a hoarse 'hello' upon being introduced and closed my eyes to await the fatal knee in the groin. But

lo, Mr Samson, friendly guy that he is, merely agreed with what I'd said and extended an invitation to give the band another chance at a future gig. Hence the Marquee.

The various musos at the gig praised Samson to high heaven as not just another Heavy Metal band while the group themselves felt they played well. I'm still not as totally OTT about them by any means. There are a number of flaws within the make-up of the band but only one is of major significance. Basically, Samson are still in need of more accessible material. Not necessarily more commercial stuff, just songs that stick in the brain, rather than drift by in an aimless fashion.

The new single, 'Losing My Grip', showed some signs of a stronger identity, however, as did the instant new song, 'Driving With ZZ', a paen to the bearded boogie boys themselves. Opener 'Take It Like A Man' was also reasonably effective and of course my favourite number 'Vice Versa' was its usual impressive self.

The remaining numbers in the set, on the other hand, suffered from the all-too-familiar 'thrash it out with little purpose or direction' syndrome. No doubt these were the older songs, so give 'em six months and they may be a good band. Best of luck!

HOWARD JOHNSON

## BERNIE MARSDEN'S S.O.S Gold Diggers, Chippenham

"BEAR IN mind this is the first date we're doing, we've still gotta get a

few things in proper shape." Bernie looked a little worried as we sat in the hotel restaurant before the show (couldn't think of a better way to avoid Angelwitch's set!), but he needn't have been concerned. S.O.S. are, you see, truly fab sir! New vocalist Tommy Jackson (ex-Turbo) is an affable Glaswegian with a strong voice that takes a little getting used to, but by the second number 'Give Me All Your Love' — the highlight of the show — he'd won everyone over.

Marsden's songwriting, before overshadowed a little by Mr Coverdale who seemed to be able to turn all songs into long, rambling blues excercises, is now showing its true colours. He's found a harder edge, whilst retaining the subtlety his songs are renowned for, a good example being the opener 'Liar' which took me by surprise with its sheer power.

But what really hits home is the sheer enjoyment exuding from the hallowed stage. Somebody remarked to me that the only way to get an audience on their feet and burning is to have a good time up on the stage yourself, and I don't mean pretend, it's got to be for real. S.O.S. were for real and the very fact communicated itself to an audience that for its size made an awful lot of noise. One more thing in their favour is that despite Marsdens established position as a 'guitar hero' (?), there were no drawn out solo's. Pity really, I could go on listening to that man for ever!

Anyway, this band is going places. I'm sending out an S.O.S. to all you headbangers to get along and see them. You know it makes sense.

NICK KEMP



DEMON: you must be joking!



# HEAVEN

**INTRODUCING HEAVEN**, yet another Australian hard rock/boogie quintet who intend to assault your ears with such brutal volumes that you will be heard to scream "turn it down!" for the first time in all your headbanging years. The line-up of Alan Fryer (vocals), John Haese (rhythm guitar), Kelly, (lead guitar), Laurie Marlow (bass) and Joe (drums) has recorded an album, 'Twilight Of Mischief' for RCA, and this will be released in August to coincide with the Heavenly Host's appearance at the Reading Festival. 'In The Beginning' will be culled as a single also. Heaven hope to be touring with Saxon on their forthcoming UK tour so that a greater proportion of punters will be able to catch an earful of their hard-edged rock'n'roll.





**.38  
SPECIAL**  
**DONNIE  
VAN  
ZANDT**





# ILLOWATT

The page  
that gets  
into gear

**A** BAND should never expect to make any money playing The Marquee. Not unless they've got a really big name, can draw a large crowd, command a high percentage and charge over the top on the door. But high ticket prices aren't really what The Marquee is about. Obviously we're in the business to make money, otherwise we'd have to close down, but we're very proud of our reputation. We like to think we're a reasonably priced 'prestige' venue and that we act as a springboard between the pub circuit and the bigger concert halls. Being right in the centre of Soho, and within walking distance of most of the big record companies and agencies means we're still one of the best places to play for a band trying to catch the eye. That's why so many people want a gig at The Marquee even when they know there's not much profit to be made.

"We don't pay any guarantees, you see. The Marquee's been going for almost 23 years and we've never paid a set fee. When I first started booking a year ago I was wined and dined by all the agencies and every one tried to persuade me to change the system. But The Marquee's directors would never agree to it. So we simply pay the band a percentage of what we take on the door and that's the end of it. Naturally that percentage varies from band to band and circumstance to circumstance. We have wage and electricity bills to pay — and rent and rates bills too, so it costs us the same to open up the club whether we've got 40 people in or a capacity crowd of 400. Consequently, a band we don't expect to draw very many will have to settle for a lower percentage than a tried and tested outfit which packs them in.

"But The Marquee doesn't just make its money from the door, there are other angles too. If we get a small crowd of, say, 150 punters in one night, all paying £1.50 a ticket, then there won't be very much cash to divide between the band and the club. But if all those 150 people head straight for the bar and steam into the booze then, as any club or pub promoter will tell you, you begin to take real money. Unfortunately the band don't benefit from that. It's up to them to pull in a big crowd if they want to see anything worth talking about at the end of the evening. That's why anybody who wants to play The Marquee has to be sure of some sort of following or else it's really not worth their while.

"Things used to be a little different. In the old days there were always a fair number of what we'd call 'walk-up' customers; people who would drop in on the off-chance of seeing a good band or because they were up West looking for something to do for the night. But apart from the foreign students who come to London in the summer that kind of audience has largely vanished since the recession began.

"So out of their takings the main band has to pay all their overheads and that's where the money goes — hiring vans and filling them with petrol and paying for the PA. We now have a 5,000 Watt system permanently installed. It's run by our sister company Entec and has nothing to do with me. Each band I book talks to Entec independently to go over their requirements and what extras they can afford. The basic price is about £80, I believe, but it goes up if they want fancy echoboxes and harmonisers or whatever. Most bands take advantage of it though they're welcome to bring in their own PA if they want. Entec have storage space downstairs so they can move out their rig with no problem and the same goes for lights.

"It's ironic but quite often the support band will go home with more money than the headliners, especially in the winter months if business has been slow. The Marquee has an agreement with the Musicians' Union about support bands and

**For seven years Nigel Hutchings stocked the cellars of the world-famous Marquee. Now he stocks the rock and tells Chas de Whalley how he got Heavy Metal . . .**

## IN THE CLUB

although I'm certain a good 90 per cent of them aren't members of the MU we still abide by it. Basically, we pay them £12.00 a head, which means that a four-piece band can be sure of getting £48 when they play here. It's not very much if they've had to motor down from the North and they'd normally be asked to contribute towards the PA hire charge as well, but at least it's a definite amount and they can work out their costs around it. The main band, however, has to wait until the end of the gig before they find out whether they'll break even or lose.

"In most cases I don't book the support band at all. They're the responsibility of the main band and are supplied by the main band's agency, management or record company. Either that or they're somebody's mates. Of course I get people ringing me up all the time and sending me cassettes, and I often get visited by managers who claim to have the Next Big Thing and can they have a gig please? But anybody can say that, can't they? I prefer to wait until somebody in the business whose judgment I trust starts putting their reputation on the line for a new act. Then I respect their opinion and try the act out.

"But it's always been The Marquee's policy to nurture new bands and, if we think they're particularly special, help them build themselves up. A prime example of that at the moment is a band called Ore. People are just beginning to latch onto them and our Jack Barrie is helping them sort out their problems. With a band like that who haven't actually done much, haven't got management or a record deal or an agency behind them, you can't expect them to take off instantly. So you give them some key supports with bands whose audiences you know will appreciate them and you wait for them to develop a following of their own. But you have to check how committed they are. If they're not all 100 per cent behind the band then you're wasting your time because they'll never get

anywhere. But if they're ready to devote all their energy to their music and pump every penny they earn back into the band then they're in with a chance so you go for it.

"In Ore's case they've been building very well. They should soon be ready to start doing headline gigs themselves and Jack's putting them on at Reading. It looks good for them. They're all good players but the initial reason they stood out from all the other bands that play here was because their singer Gordon isn't just a huge bloke he's a real extrovert. The first time Ore supported Girl here he commanded everyone's attention.

"We do have a few rules here though, to protect both the club and the bands. Like we haven't allowed pyrotechnics and smoke bombs at The Marquee since the night the PA caught fire! Things like that are spelt out in the information sheets I attach to the back of every contract. They explain everything that goes on from the moment a band starts loading their gear to the moment they leave.

"The most unpopular must be the playing time. We insist that the headline band finish by 10.30pm which means that the support band generally has to go on before 8pm which is dreadfully early. Our licensing hours are from 7pm to 11pm with 10 minutes' drinking-up time. About two years ago the Old Bill walked in at 11.12pm and saw people still milling around and drinking, so we got a severe warning. Initially, we had to fine the bands something like £1 per minute they over-ran and that soon got the point home.

"I don't actually mind if the police pop in now and again. We're on quite friendly terms with them but they always like to make sure we don't misbehave. They keep our customers on their toes. What they don't realise is, legally speaking, it's The Marquee's responsibility to see no drugs are taken on the premises. If somebody gets caught they not only get into trouble themselves but they could have us closed down as well."



The Marquee's Nigel Hutchings



# HEROES BUT NO FOOLS

**We're just waiting for the right deal Saracen**

**T**WO GUYS with BA and BSc degrees respectively are now touring the country as members of a decidedly symphonic rock band that is influenced by the likes of Genesis, Black Sabbath and ELP, promoting an album pretentiously titled 'Heroes, Saints And Fools' which contains songs that tend to last well over six minutes! Hardly what today's bright young things go crazy over, especially if you've picked up the filthy habit of tuning into TOTP on a Thursday evening, where the word plastic takes on a new dimension. Yet according to Richard Lowe, keyboardist with Saracen, the old school of rock fan is still alive and well.

"Our album was originally released last November on the same day as AC/DC and it outsold 'For Those About To Rock' in our home area of the North Midlands by a considerable amount. Our manager (the over-dominant Graham Robinson) was distributing the album himself, running all over the place, and no sooner had he got back home than the 'phone would ring with people demanding more!"

It's the kind of story that seems to be synonymous with every band that's ever released an album on an independent label, but in the case of Saracen there would appear to be more than a grain of truth in their worthy wordings. Decca Records have picked the Derbyshire quintet's album up for distribution and seems to be interested in a deal of a more permanent nature.

"We need a good deal very badly, so that we can give up our day jobs and immerse ourselves totally in the music business. Without an advance, we have to pay all our expenses out of our own pockets so we need our jobs to support ourselves. Yet the Catch 22 situation arrives when you have a gig followed by work the next day. We played Scarborough recently and by the time we'd unloaded gear back home, I got to bed at 6.30am — only to be up at 8.30am for work, with a gig that same evening. It gets to be ridiculous when you're supposed to be in a position of responsibility!"

That's what a love for rock'n'roll is all about and Saracen have at least managed to get further than many bands by actually getting their efforts down on plastic. 'Heroes, Saints And Fools' is overblown to the point of obesity and while it does contain some rather gross passages, at least shows Saracen have something more to offer than a few straight chords. The vinyl did little for me but possibly the band's progression could yield an interesting style, combining more tasteful

complexities with the commercial pomp style of the single, 'No More Lonely Nights'. Drummer John Thorne expounds:

"'No More Lonely Nights' was written as a single, with fairly banal lyrics for Saracen, with plenty of hooks to suit that market, and it's a useful direction to go in while still retaining our integrity. We are considering a slight reappraisal of our songs to attempt to improve on what we've already done."

**R**ICHARD: "The album can be improved on by a great degree, although at the time of its recording we were over the moon about it. We laid the tracks down in four days and had to mix them in five hours, because we were running out of cash. We learnt a hell of a lot from that record but we can do so much better. We can now make an album that will be as good as anything that's available, because our songs are so good. With the extra attention to production and a lot more time it'll be the best album ever made!" Rob Bendelow is the songwriter whom the rest of the group admire so much, and John is not slow to sing the guitarist's praises.

"He is a brilliant writer, getting ideas solely from inspiration — in the bath or walking the dog. Things are so easy, because he simply presents a song to us completed. It could be frustrating

If we all wanted our own songs to be used, but it's recognised that Rob's compositions are streets ahead of anybody else's and as we're only interested in the best for Saracen, we want to use his songs alone for the time being. We are getting a kick out of taking the songs and simply improvising our own ideas on them."

Pretentious and overblown are words that have cropped up in connection with Saracen here, revealing a dichotomy of sorts in so much as the band are performing in halls which could be described as less than mega and which are possibly totally opposed to the spirit of Saracen. Richard knows what it meant.

"The amount we play and the money we put into our show makes it quite a spectacle. It also makes us poor! People have often told us that we really shouldn't be playing the pub and club circuit with the equipment that we possess. It's farcical that people expect us to walk into a gig with a guitar and a practice amp under our arms. Some venues have only one plug and we need 30 amps for the lights alone! We're not quite in the Iron Maiden lighting stakes yet, but we're getting there."

Does this kind of music still have a niche for a new band? The likes of Genesis have retained their old faithfuls but can Saracen attract a new audience, which has been brought up on a diet of direct Metal?

"We do have empathy with the rock music of today as well as the old school. We like to get our heads down occasionally and if you look like Uriah Heep, there can be an effective combination of the two styles. We actually believe we can go one better than them. The world's waiting for another major rock band and we're going to be that band!"

**S**ARACEN are certainly convinced of their own musical validity, and all that remains is to organise a proper contract.

"We've had people from the Netherlands, Germany, Japan, Italy and the States wanting to release the album, which puts us in a strong bargaining position," claims Richard. "We've played a few gigs in London and although we only get a quarter of the attendance we can expect up North, it's useful for exposure. Of course it would help if we could open the show on a major tour, but that's when the heartache would start if we didn't have a major contract. It would be do or die. If we had the chance to do something such as the AC/DC or the Saxon tour, then we'd go for it. But if it was only a half-known band, then we'd have to turn the chance down, because of the lack of financial security. We've got irons in the fire and we'll see how it goes."

You can't say fairer than that, now, can you?

HOWARD JOHNSON





**ORE**

PIC BY ROBERT ELLIS





# THUNDERSTICK





# BACK TO THUNDER!

SAMSON FANS should be particularly pleased to hear that, after a prolonged period in the wings, the band's former drummer Thunderstick will finally be re-emerging centre stage. Were it not for a lack of support, both moral and financial, his return to the world of mainstream mayhem would certainly have happened a good deal sooner (ideas and material have been ready for some time). But as it is a headlining gig at the London Marquee on Thursday, August 5 will be the band's debut live performance and hopefully secure them a slot at this year's Reading Festival.

A five-piece featuring twin guitars and a female vocalist, the group, known simply and appropriately as Thunderstick, are currently locked away in rehearsals preparing for The Big Night and it would seem, getting harder all the time. As a result of the hooded one's strong feel for melody as well as the heavier side of things the sound is something akin to a beefed-up Heart though with a sharper visual edge.

Though Thunderstick has never meant to be frightening or off-putting the hood and some of his more bizarre exploits certainly worried some, in particular the feminist set who caused a couple of college gigs to be cancelled on the last Samson tour. By his very nature, however, he cannot always be kept in check, though even at his most anarchic (a state usually reserved for interviews) the aim is always to entertain rather than terrorise.

The real problem was that the character of Thunderstick took off to such a degree that it eventually began to overshadow Samson the band and this, added to certain musical differences, made a split virtually inevitable. Now, however, surrounded by like-minded musicians, the future of the 'Stick looks considerably more secure. Already a deal for a single is being negotiated around the new line-up and more gigs should soon be on the way.

In the meantime; Thunderstick has decided to offer Kerrang! readers the chance to win a genuine beer-drenched hood. Just tell us the chart album he played on outside his activities with Samson and this rare item could be yours.

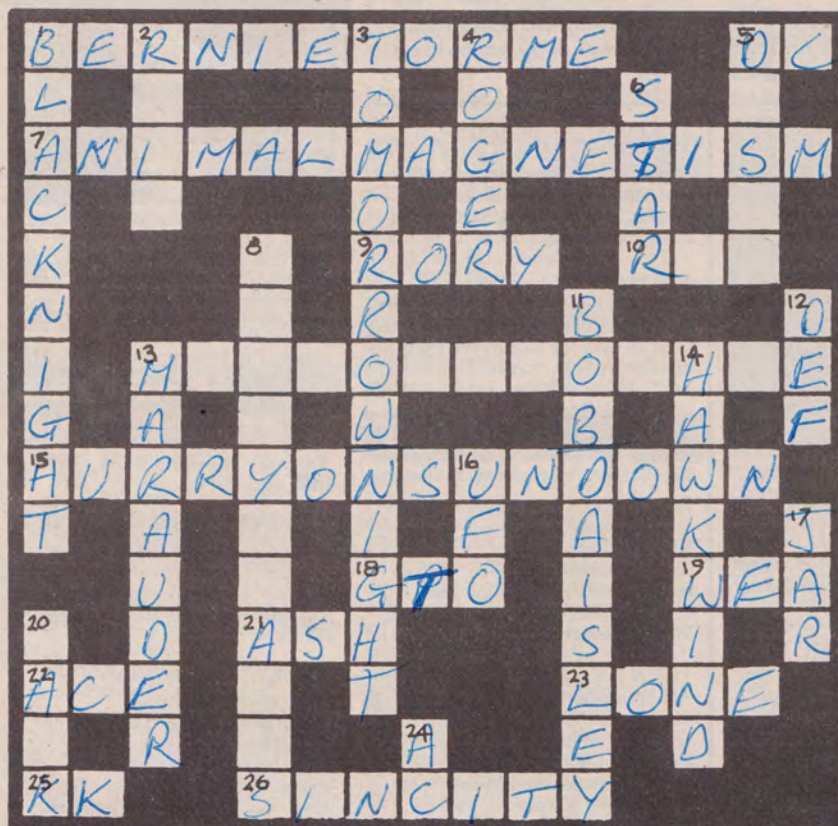
Answers on a postcard to: PO Box 16, Harlow, Essex.



l-r: Colin Heart, Ben Reeve, Vinni Munro, Thunderstick, Neal Hay



# KERROSWORD! by Sue Buckley



## ACROSS

- 1 He's just turned out the lights (6,5)
- 5 see 24
- 7 Scorpions' attraction? (6,9)
- 9 He's got big guns (4)
- 10 Kinky Davies (3)
- 13 Find him on the Grand Prix circuit (4,9)
- 14 down want dusk to come quickly (5,2,7)
- 18 Have you got this label confused? (1,1,1)
- 19 ... and don't confuse this one with awe (1,1,1)
- 21 Remains of a wishbone? (3)
- 22 Frehley's card (3)
- 23 & 6 Find this band on a Texan flag (4,4)
- 25 Priestly Downing (1,1)
- 26 Naughty place for 24 (3,4)

## DOWN

- 1 A Purple classic (5,5)
- 2 An attack from the Jameson gang? (4)
- 3 Procrastination from Atomic Rooster? (8,5)
- 4 Glover/Taylor (5)
- 5 Top's Hill? (5)
- 6 see 23.
- 8 A Wrathchild vocalist (5,6)
- 11 One of the many who've played with Ritchie (3,7)
- 12 Why a Leppard can't hear? (3)
- 13 A magnum raider (8)
- 14 They rode a classic silver machine (8)
- 16 A phenomenal band (1,1,1)
- 17 Where Phil has his whiskey (3)
- 20 Creamy Bruce (4)
- 24 & 5 They salute rockers (1,1,1,1)

**Solution on page 46**

**WIN . . . TICKETS . . . WIN . . . T**

# READING ROCK'82



IS YOUR idea of fun rolling around in acres of wet mud so your clothes stick limpet-like to your body and your beautifully kept hair develops a mottled complexion with a feel akin to that of several dry twigs? No doubt a resounding affirmative grunt is being made as you read, so this is

most definitely your competition!

Kerrang! is giving away a pair of tickets to each of two winners which will entitle him or her and friend to free entry to this year's Reading Festival for each of the three days. Answer the two Reading Festival questions and send your

answers on a postcard to: Reading Festival Competition, Kerrang!, PO Box 16, Harlow, Essex.

1) How many times has Rory Gallagher headlined the Reading Festival?

2) How long has the Festival been running in its present form?

**In next issue  
of Kerrang!**

**GILLAN  
TWISTED  
SISTER  
MAMAS  
BOYS**

**plus  
full festival  
preview**

**On sale  
August 12**



US, CANADIAN or British penfriends wanted. 17-25-year-old, male or female. I'm a 19-year-old Swedish male HM lover into Y&T, Riot, Ozzy, Wabbit, Blackfoot, Raven, Rods, etc. I'd also like to exchange facts and thoughts with guitarists all over the world. I play lead guitar in a heavy rock band called Overdrive. **Janne Stark, Mellanbacksu 17, 5-290 71 Morrum, Sweden.**

**HEAVY METALLER** wants to write to or meet other rockers who like Diamond Head, Holocaust, Sweet Savage, Accept, Silvermountain, etc. I'm 20 and willing to answer any heavy correspondence. Till then, Up The Hammers. **Wayne Archibald, 1724 Maxwell St, Arvida, Quebec, Canada G7S 3J6.**

I'M A 16-year-old metal freak who is into Anvil, Motley, Holocaust, Tank, and many more. If you are a heavy freak then drop a line to: **Peter Eriksson, Trintonu 1, 28100 Hassleholm, Sweden.**

**HEY, WE** are two females of 18 looking to hear from guys around the same age or older, especially from the UK. A sense of humour and a bit of intelligence preferred, but not mandatory. We're into Rainbow, AC/DC, Def Leppard, Iron Maiden, Black Sabbath and anything else that sounds loud. Also interested in trading badges and mags. Write to us because we're bored. **Pam or Denise (or both), 324 SE 2 Ave, Dania, Florida, 33004, USA.**

# PENPALS!

*Just send your details to Penpals, Kerrang! 40 Long Acre, London WC2. We'll print as many as we can in each issue of Kerrang!*



"I hate football!"

**FEMALE PENPALS** wanted, must have long hair and hate soccer and discos, fags and booze. I'm 18 (taste in music doesn't really matter). **Paul Bolger, 8 Arbor Road, Lisduggen, Waterford, Eire.**

**FEMALE HEADBANGER**, 19, wants to hear from anyone, any age, anywhere in this crazy world, into Maiden, Scorpions, Priest, etc, and NWOBHM. Also have fanzine 'Heavy Metal Thunder'. Write to: **Sheila Gray, 2020 Miramar No. 3, Los Angeles, California 90057, USA.**

**STATUS QUO**, Bridlington Spa, April 27. Will Richard and Phil from Mirfield get in touch with **Rachel and Sue at 45 Eastfield Road, Keyingham, Nr Hull.** See, we ain't from Hartlepool

**TWO DUTCH** girls (16 and 17) into HM would like to write to longhaired male HM freaks between 18 and 22 from all over the world. We are into Maiden, Accept, Saxon, Scorpions, Y&T, Priest and lots of others. Write to: **Jvonne Snyder, Klaprooslaan 2g, 387 GE Hoevelaken, Holland or Marjan van Essen, v. Bommelstaat 35, 3818 PA Amersfoort, Holland.**

**FUN-LOVING** 20-year-old biker into Skynyrd, Zep, Doors and Hendrix seeks female penpal/companion, 17-25, with a possible view to attending gigs. Photos appreciated. **Tim, 8 Castle Mead, Hemel Hempstead, Herts.**

**TORN AND** lonely Zeppelinite (but still optimistic) seeks friendship from any part of this meagre planet. Any age, male or female. Must enjoy the good life. I'm male, 18, and sick to death of exams. **Neil Merrick, 65 Hawill Rise, Churwell, Morely, Leeds LS27 7QL.**



Sheena Easton lookalikes see below.

**HELLO THERE**, I'm a 15-year-old rocker, into Blackfoot, 38 Special, Nazareth, Queen, Foreigner, Journey and many American rock groups. No Motorhead freaks, please. I'm looking for a female HR freak between 14 and 17 around my area, Sheena Easton lookalikes, please, to go to gigs and meet. Photo please. **Gary Shaw, 6 Glynn Terrace, Thornton Road, Bradford.**

**ANY RAVEN/ANVIL** fanatics who would like to keep in touch with a 17-year-old male to exchange news, info, etc. If so, write to: **Terry, 12 Robinhood Close, Farnborough, Hants.**

**ARE YOU** objectionable? Obnoxious? Sarcastic? Motorhead-hating? Lepp-loving? Tolkien/Orwell-adoring? Manchester-living? Any of the three major sexes with an IQ of over 10. I need you. **Elaine B, 2 The Mall, Stalybridge, Cheshire.**

— LATEST ISSUE OUT NOW —

# Noise!

Starring in colour  
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 BOW WOW WOW •  
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 SAMSON • SCORPION •**

# Noise!

**MORE PIX!  
 MORE KIX!  
 MORE HITZ!**

**AT YOUR NEWSAGENT NOW**

**Continued from pg 7**



"Ask us," says Gene, "WE WANT. We'd like to be in England right now playing our butts off, but it's gonna have to be at the right place at the right time."

Kiss' last live appearance was in New Zealand in 1980 which means that Europe hasn't seen them in two years, America in three, Canada in four and Japan in five. Inevitably, their relationship with the fans has suffered though they hope that breaking with Aucoin will help restore previous close ties.

"We wanna get hungry again," says Gene. "When we got Bill (Aucoin) a lot of the day-to-day workings of the band were handed over, rightly, to a manager and I think that at a certain point we became a bit remote; we got less feedback from the fans and the stage shows didn't always come out the way we wanted. This time,

however, we're having the meetings and we're hiring the people. We've got to get in touch with what made us in the first place."

Whether assuming these extra duties will prove a help or a hindrance remains to be seen, but preparations for the tour would seem to be going ahead without fuss. Paul's having guitars built by B. C. Rich and Charvel, Eric's negotiating with both Tama and Pearl and Gene has two new basses on the way, though he plans the wield the 'axe' a lot more frequently from now on (and not just for playing!) as a way of adding a fresh hint of drama to the show.

"I'll also be giving birth onstage," he proclaims dramatically. "It's a new effect."

Eric looks puzzled. "Will that be after you mate with the elephant," he enquires, scratching his head, "or before?"



# KLASSIFIEDS

## PENPALS

**GUY**, 17, wants fun-loving, intelligent female for Hackney Festival (won two tickets) — photo — Glen, 9 Tollesbury Gardens, Barkingside, Ilford, Essex.

**MALE HEADBANGER** (25) into Motorhead and most HM, seeks GIRL to write and go to concerts, pubs, generally loon about. Photo mucho appreciated. Mick Truman, 30 Harrington Gardens, South Kensington, London SW7 4LT.

**FEMALE** (16), wants to write and meet male/female rockers in Yorkshire area. Photo, please. Box No. K47.

## PERSONAL

**LONELY ALDERSHOT** male Rocker seeks similar female, aged 18-24, into Rush, Saxon, Maiden, Scorpions, UFO, etc. Box No K42.

**BORED, LONELY HEADBANGER**, 16+, wanted to form club East Midlands area. Details see Box No. K41.

**LONELY FEMALE** (18) in West Yorks area. Requires male/female friends. Box No. K43.

**IS THERE** anybody there? Help, I'm a long-haired, denim-clad male (23), who seeks a long-haired female, 17+, for gigs, fun, love, etc, anywhere in Notts. I like all HM so come on, write now, all you lady starlights. E. Burman, 42 Skegby Road, Kirkby-in-Ashfield, Notts NG17 9JQ.

**FEMALE VEGETARIAN**, 17, into HM, wants to meet male vegetarian with motorbike, for friendship-plus, with long hair. Write to: Ann, 11 Rutland Street, Harley, Staffs.

**INTERNATIONAL PENFRIENDS**, 7 Springfield Rd, Darlington, Durham. Available any country, any age. See for details.

**CRAZY QUEEN FAN**, girl, 18,

wishes to hear from males, females, 18+, for concerts, etc. Box No. K45.

**LONELY APPRENTICE HEADBANGER**, male, 17-10/12, into AC/DC, Maiden, Zep, and many others. Seeks long-haired female teacher (East Midlands area) for friendship. Box No. K46.

## WANTED

**OZZY OSBOURNE** and Kiss bootlegs especially Kiss at Wembley 8/9/80, albums or tapes. Andy Peal, 17 Millais Rd, Dover, Kent.

**JETHRO TULL** rare recordings. Jerome Ryan, 165 Spring Garden Avenue, Willowdale, Ontario, Canada M2N 3G6.

**WHITESNAKE** — pics, bootlegs, info, anything. Box No. K44.

## FOR SALE

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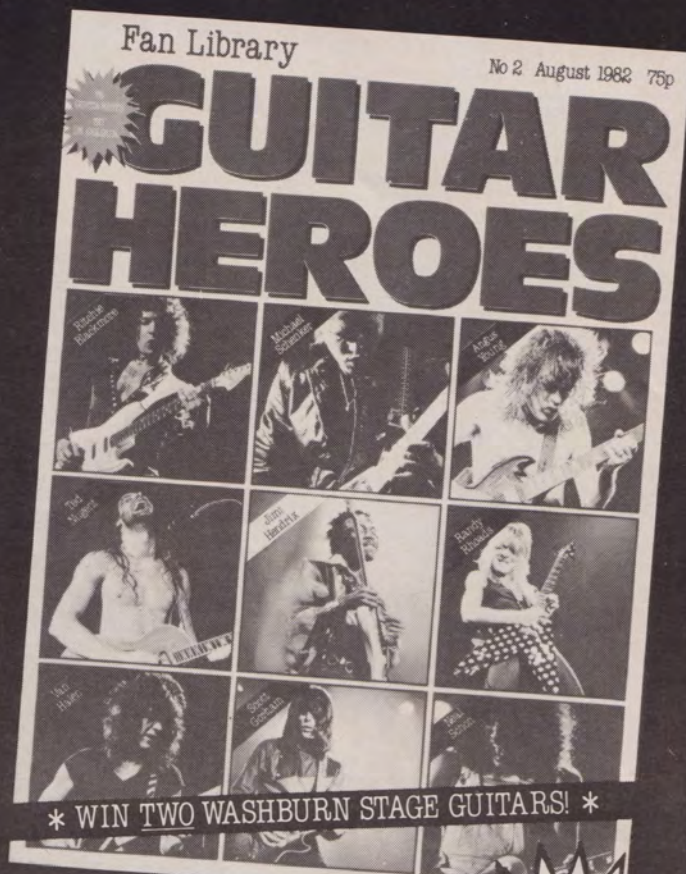
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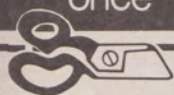


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# PENTHOUSE PET

**CHERYL  
RIXON**

**ROB  
HALFORD**



PIC BY STEVE JOESTER

Kerrang! readers again get a whiff of burning leather as Rob 'The Hellion' Halford returns with famed US model Cheryl Rixon, last featured with Priest (and bike) in issue 10. A relaxed, stud-infested Rob, smouldering quietly under peak, sports his now customary denim'n'leather ensemble with accessories (bullwhip, handcuffs, etc) while Cheryl, looking distinctly over-the-top, models the latest line in Dunlop-sponsored swimwear. The question that needs to be answered, however, is why has the Penthouse Pet spawned the rest of the band (and bike) to do a solo with Rob?



# GUITAR HEROINES

## Nancy Wilson Heart

**WHEN DID YOU BEGIN PLAYING GUITAR?**

When I was nine years old.

**WHY DID YOU START?** Around the time the Beatles came out Ann had a guitar which I just started playing . . .

**FIRST TYPE OF GUITAR:** It was a three-quarter-size steel-string made out of plywood, I think.

**EARLY INFLUENCES:** The Beatles, Ray Charles and English bands like the Yardbirds, early Moody Blues and then Led Zeppelin.

**FIRST PUBLIC PERFORMANCE:** When I was 7, with Ann and my other sister, in the front living room for the rest of the family!

**FIRST APPEARANCE ON RECORD:** 'Dreamboat Annie' — although I helped out on a couple of singles that Ann did before Heart.

**RECORDING BANDS:** Heart.

**OTHER VINYL APPEARANCES:** Recently we flew from New York, while we were mixing, to LA to do back-up vocals on the next Randy Meisner LP. But otherwise we've always been too busy to do anything.

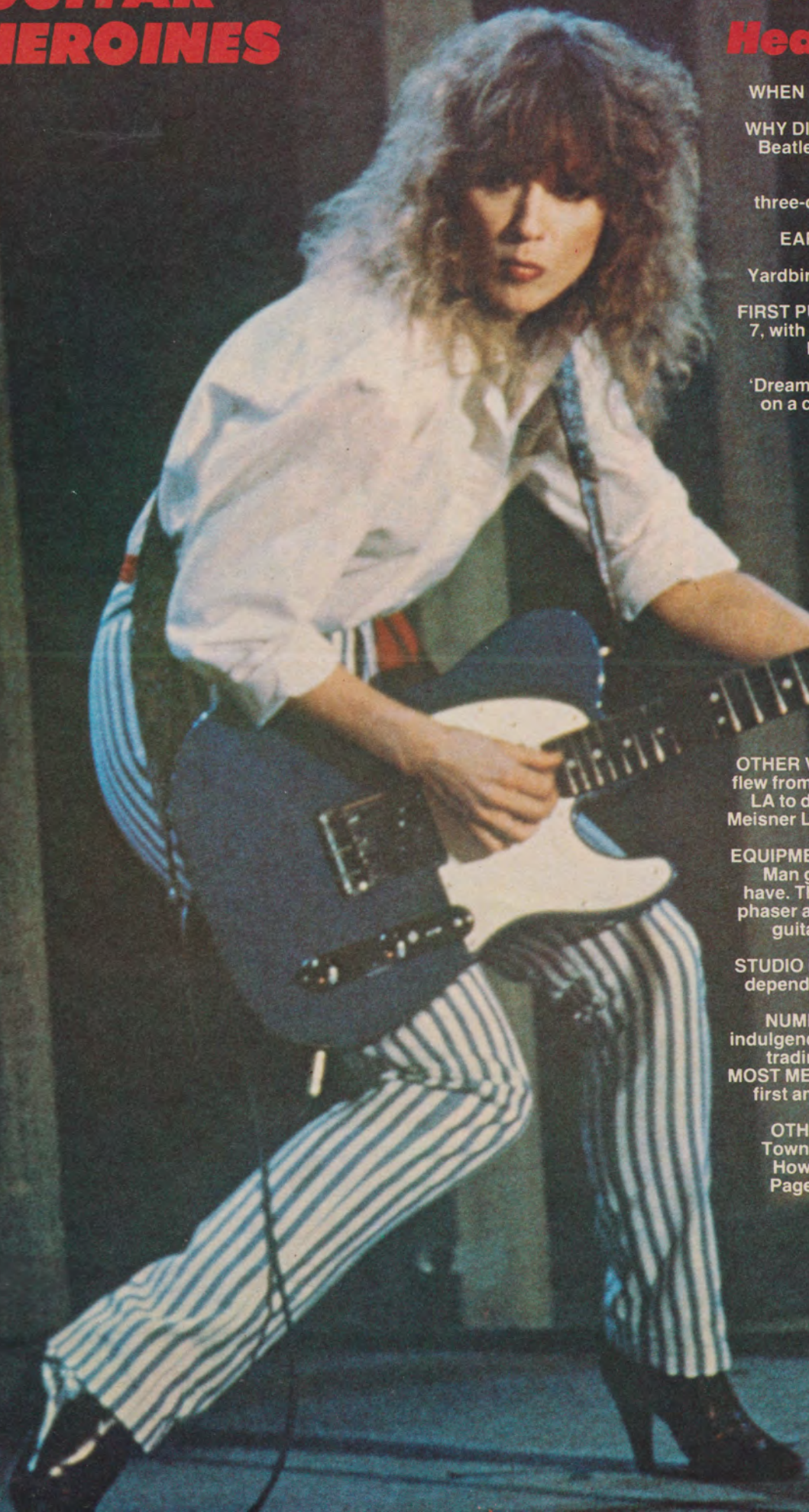
**EQUIPMENT (LIVE):** I use Marshall and Music Man gear as well as a custom-made amp I have. The effects I use are basically flanger, phaser and harmoniser and I use a variety of guitars. These include a Les Paul, an old Telecaster and a red Stratocaster.

**STUDIO EQUIPMENT:** That tends to vary and depends largely on the different sounds I'm after.

**NUMBER OF GUITARS OWNED:** My main indulgence is guitar collecting! Right now I'm trading a few but I've got around 50 to 55.

**MOST MEMORABLE SOLO ON RECORD:** The first and most memorable electric solo I've done is 'Even It Up'.

**OTHER GUITARISTS YOU ADMIRE:** Pete Townshend, Dave Edmunds, I think Steve Howe is very versatile but overall Jimmy Page is the one for both his acoustic and electric playing.

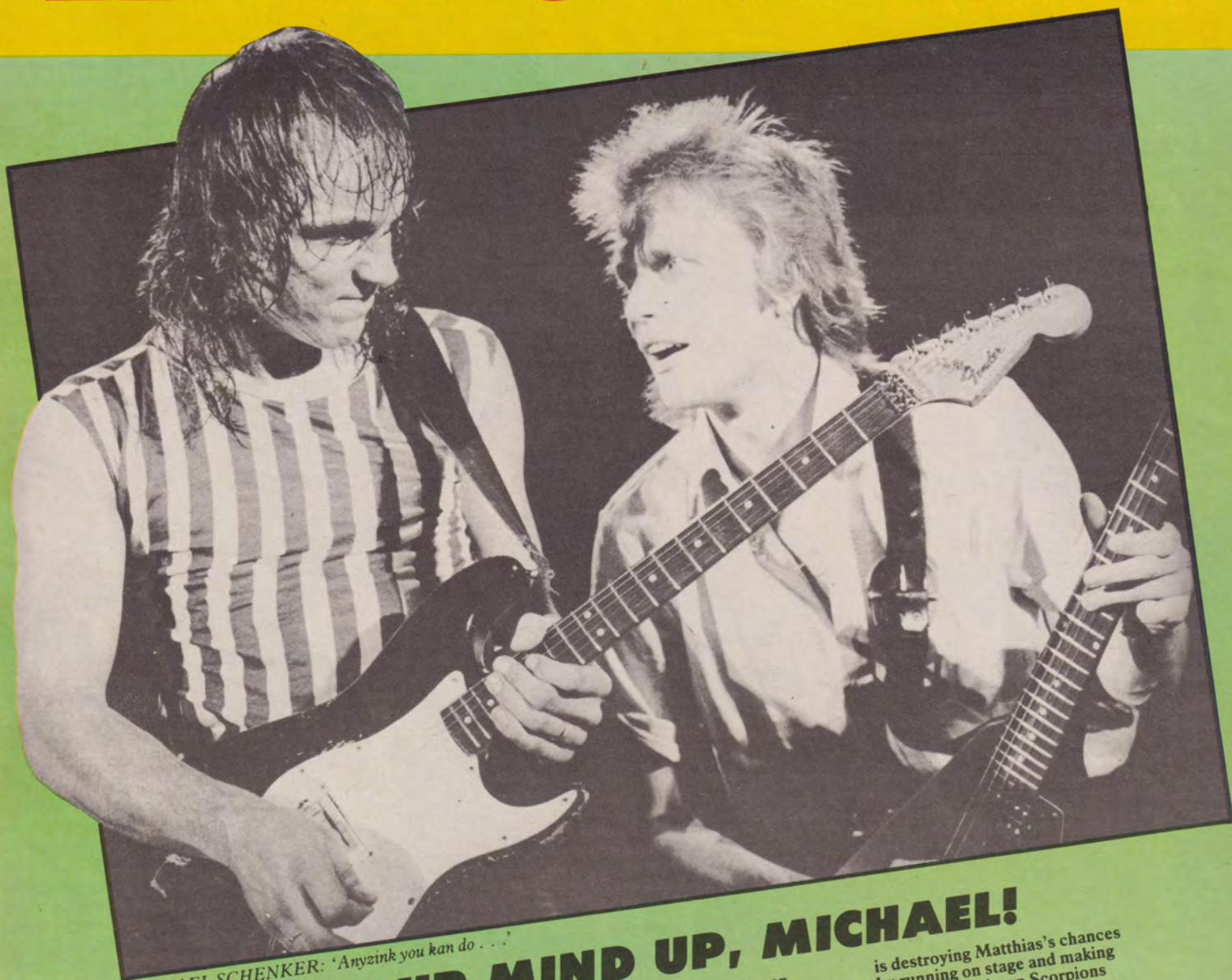




# LETTERS

Say it loud to:

Letters, Kerrang! 40 Longacre, London WC2.



MICHAEL SCHENKER: 'Anyzink you kan do . . .'

## MAKE YOUR MIND UP, MICHAEL!

I'M WRITING to complain about a certain person called Michael Schenker. Not about his playing — I mean he is a fantastic axe-man, is he not? Rather his cheek and idiocy. I had the pleasure to witness the Scorpions in concert at Birmingham Odeon a couple of months ago and at the end of the mindblowing spectacle on runs

Michael in person.

The fans stand on their seats having sheer orgasms at seeing the blond wonder in action while Michael has a whale of a time running about the stage like someone with a red-hot poker stuck up his ass-hole!

What he and the fans did not realise was that Matthias Jabs was not having a whale of a time

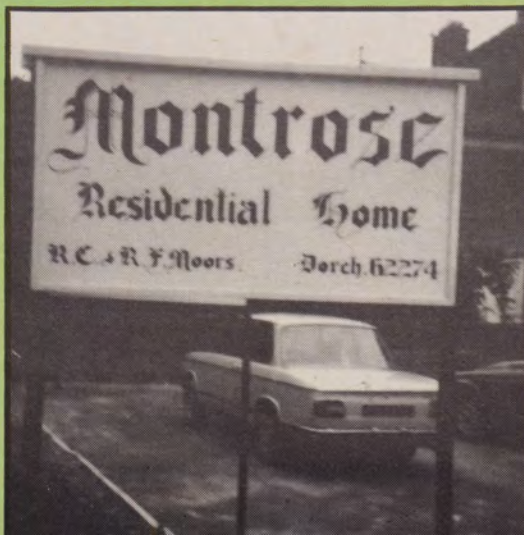
— far from it! Anyone can understand that the poor bloke's trying to establish a firm following amongst all the Scorpions fans just as Michael and Ulrich Roth did in past years. All that Michael is doing

is destroying Matthias's chances by running on stage and making odd come-backs on Scorpions albums. Please, Michael, please make up your mind on what you're doing!  
Virgin Hell Cat, Birmingham

### KERROSWORD! ANSWERS

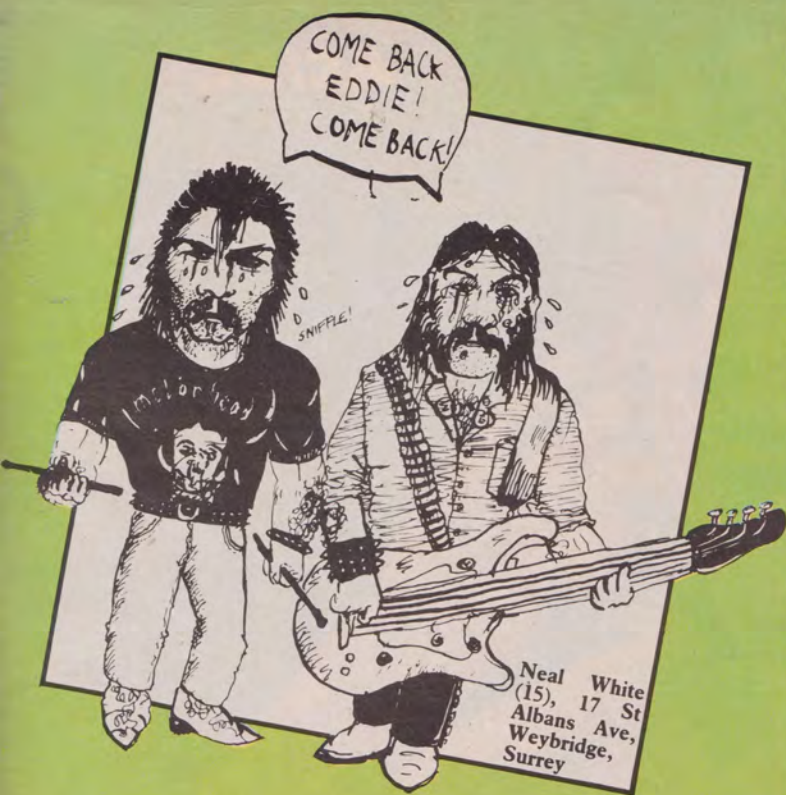
ACROSS: 1 Bernie Torme. 5 DC. 7 Animal Magnetism. 9 Rory. 10 Ray. 13 Mick O'Donoghue. 15 Hurry On Sundown. 18 GTO. 19 WEA. 21 Ash. 22 Ace. 23 Lone. 25 K.K. 26 Sin City.

DOWN: 1 Black Night. 2 Raid. 3 Tomorrow Night. 4 Roger. 5 Dusty. 6 Star. 8 Rocky Shades. 11 Bob Daisley. 12 Def. 13 Marauder. 14 Hawkwind. 16 UFO. 17 Jar. 20 Jack. 24 AC.



WHILST on holiday in Dorset this year we noticed the boarding house 'Gillan' mentioned by Tim Ford of Nottingham in an earlier *Kerrang!* We also came across this sign in Dorchester, not far from Swanage. So this is where Ronnie is when he's not on 'Space Station No. 5'.  
Fran and Vicky Bower, Aylsham, Norfolk.





I WRITE this letter with sadness and also hate. The latter is for ignorance and I will explain why. I am thoroughly disgusted by the hero-worshipping attitude of Ritchie Blackmore fans. I, myself, am experienced in music. I have played guitar, both electric rock and classical acoustic for many years. I have knowledge of the ability of musicians in the present scene and am sick of the opinions of ignorant people influencing such things as the *Kerrang!* and *Sounds* polls. Ritchie Blackmore has often been voted no. 1 axeman when such a fantastic musician as Edward Van Halen came 19th! People write to your magazine knowing nothing and they praise people such as Dave Murray of Iron Maiden who is not at all above

average (or so I have found from what they play) and Eddie Clarke who is boring and repetitive and always has been.

The young blood in the NWOBHM scene are surely daunted at the task of competing with such distorted ideas of the fans. There are a hell of a lot of great musicians who just aren't given the chance and are overshadowed by such pathetic big mouths/heads as The Rods who are truly crap.

When I hear such structurally near perfect songs as 'Diary Of A Madman', 'Crazy Train' and 'You



## Beast feasts on chicken!

Here's a photo of a friend, Joe Hayes, who bears a remarkable resemblance to Garry '38 Lumps' Gallaway from The Handsome Beasts, featured in issue 16. Joe also had a chicken leg but ate it before the picture was taken. Yours in anticipation.

Mr S. Lomas,  
Bolton.

## Quattro quota



IT HAS come to my attention that there has been no mention of (dare I say it) Suzi Quatro in any of your twenty mags (or was it so small I missed it?). You've covered magic stuff such as Queen, Quo, Slade, Saxon, Maiden, Girlschool, etc, but no Suzi. Is there nobody out there who likes her?! How about a colour pic. if we're lucky — maybe in the next issue? Thanks.

Paul the Iron Man Cockram,  
Hammersmith.

Can't Kill Rock And Roll' by Randy Rhoads, I can't help but feel hate for the business when such a humble guy who beats hell out of Ritchie Blackmore dies when his full potential is not revealed.

Another under-rated guitarist on the fan scene is Edward Van Halen. His group are top musicians and showmen who create atmosphere at all their concerts and on their records which would be almost impossible to follow by any band I know. I am truly pissed off.

Anti-RB fan.

WHEN you publish concerts being held and a group's latest tour it makes me mad. Do you know why? Because all the HM/HR bands, barring a few exceptions, don't like coming to Northern Ireland. They believe they're going to get shot or something. Well that's a load of shit. Motorhead, Blackfoot and Status Quo have been here and they said it was brilliant. Yet groups like Iron Maiden, AC/DC, Scorpions, MSG, Kiss and Saxon still avoid us when HM/HR is still very much alive in Northern Ireland.

The bands are supposed to care about their fans but they don't seem to care too much about us, even though we buy their LPs.

Paul Aston, Belfast.

I AM writing to give every *Kerrang!* reader (except Australian ones) some great news. If you think that AC/DC and Rose Tattoo are fine, then check out an Aussie band called Heaven.

They will be in England by the end of 1982 and they have just released their debut album, 'Twilight Of Mischief'. This band is a headbanger's dream and, believe me, their guitarist is a killer!

Peter Gray, Katoomba, N.S.W., Australia.

I AM really pissed off 'cos of what three supposed headbangers from Newcastle said. If they think Rainbow should be classed musically with Bucks Fizz, then they need their nuts chopped off with a penknife and if I ever find out who those guys are, I will gladly perform the operation. An annoyed Rainbow freak, Dave W., Durham.

I'M FED up with boring old wankers complaining about the hottest band in the universe, Kiss!! People write in criticising their appearance when they've probably never heard their music. I enjoy all good Rock music but I have yet to hear a live album containing the production and talent of 'Kiss — Alive!' or a studio album as good as 'Destroyer'. If more people listened to Kiss, they would realise that there are few other bands who possess their talent and power. The drumming and guitar work is unbeatable and Gene's vocals are f---ing ace; so listen, you squares, stop taking the piss out of a band that you will never beat!

Baz Kitchin (A Kiss Maniac),  
Rainham, Kent.

PLEASE disregard Andy Hughes's letter (issue 18). It's clear to me that 99% of the readership of *Kerrang!* want it to become weekly, even if the price has to go up again. Of course it will never become weekly; too scared of putting *Sounds* out of business, ain't you?

Spanner.

ALL I can say to Andy Hughes re his letter saying that *Kerrang!* is too dear, is that it is worth twice as much and the standard hasn't dropped, but risen.

Michael Hodd, a very satisfied reader.

I JUST read in *Kerrang!* that over in Hollywood there is a competition for a Miss Heavy Metal. Well how on earth can a girl as stoney broke as I afford to go to Hollywood? So how about a Miss Heavy Metal competition to be held in Liverpool? You must admit we don't get very much over here — no jobs, no money, no nothing, so what do ya say? If yes, then ask the Scorpions or MSG to promote it. Should be ace! Demon Debs, Queen Of Hell And All Evil.

IN ISSUE 18 of *Kerrang!* Mandy Mayhem raised the issue of who's got the longest hair in HM. I'd like to suggest the following as contenders: Ian Gillan, Ted Nugent, 'Fast' Eddie Clarke, David Coverdale, Frank Marino, Biff Byford and Steve Zodiac. Frizziness should be taken into account since wavy hair doesn't show its true length until straightened. As you can see, a poor showing from amongst the ranks of the NWOBHM.

Tuna-Tuna.



**KLASSIK  
KUTS**

**AC/DC**



## **Hell's Bells**

I'm a rollin' thunder, pourin' rain,  
I'm comin' on like a hurricane.  
My lightnin's flashin' across the sky,  
You're only young, but you're gonna die.  
Won't take no prisoners, won't spare no lives  
Nobody's puttin' up a fight.  
I got my bell, I'm gonna take you to hell.  
I'm gonna get you, Satan get ya.

Chorus

Hell's bells,  
Yeah, hell's bells.  
You got me ringin' hell's bells.  
My temp'rature's high.  
Hell's bells.

I'll give you black sensations up and down your spine  
If you're into evil, you're a friend of mine.  
See my white light flashin' as I split the night,  
'Cause if good's on the left, then I'm stickin' to the right.  
Won't take no prisoners, won't spare no lives  
Nobody's puttin' up a fight.  
I got my bell, I'm gonna take you to hell.  
I'm gonna get ya, Satan get ya.

Chorus

Guitar solo

Chorus

Written by: Young/Young/Johnson  
Published by J. Albert and Son, UK.